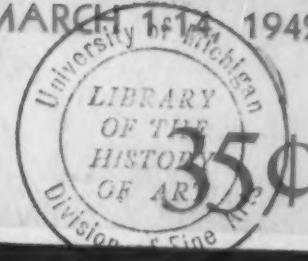


ART NEWS

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MARCH 14, 1942



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Extended through March 7

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PAINTINGS . . . Among the paintings are *River Landscape* by Emilio Sanchez-Perrier; *Old St. Martins: Venice* by Henry Pember Smith; *Sally Wallace Morrell* by Samuel Finley Breeze Morse; *River Landscape at Sunset* by Daubigny and other paintings including works by Diaz, Henner, Sartorius and Northcote.

TAPESTRIES . . . Including a Gobelins silk tapestry after J. B. Pierre, *L'Enlèvement D'Europe*.

DECORATIVE OBJECTS . . . Including a Sultanabad iridescent turquoise blue four-handled jar and an eight-handled jar; a pair of fine Directoire decorated and gilded vases; bronze doré clocks, girandoles.

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EDITOR'S LETTERS

SIR:

I liked the ART News as it arrived today in its new proportions, and thought you'd be interested to know how one subscriber feels about the change.

The handier size strikes me as an advantage instead of a scale just forced on you by war time requirements, and the contents are as well presented and as stimulating as before.

It is a magazine I feel I want to take up, and one I'll find easier to read.

Yours, etc.,

CARLYLE BURROWS
New York Herald-Tribune
New York

SIR:

For some time past I have been meaning to write you regarding the feature in ART NEWS headed "Our Box Score of the Critics."

To many of us, living and working some distance from New York yet reasonably familiar with the program of New York exhibits, this summary of critical notes is not only interesting but is of distinct informative value.

I wish to congratulate you upon the feature and hope that it will long be a part of your excellent publication.

Yours, etc.

JAMES CHILLMAN, JR., Director
Museum of Fine Arts
Houston, Texas

SIR:

Really ART NEWS is a marvel—so beautiful, so short, so crisp and à la page, so ready with useful information which one is glad to have. I should like to get the entire series of back issues for the year 1941 and have them bound, they are so valuable.

Yours, etc.

MRS. PAUL BARTLETT
Washington, D. C.

SIR:

I hope you will not, in the future, publish any more insults against French art as some that were found this year in your review and which seemed unbearable to all my American artist friends.

Yours, etc.

PROF. MARGUERITE MESPOULET
New York

BOOKSHELF

GAUDIER-BRZESKA

SAVAGE MESSIAH. By H. S. Ede. New York, Alfred Knopf. Price \$2.50.

IT IS no wonder this book has been reprinted, at a low price in a new format, after its initial success of two large editions in 1931. Among art books it is in many ways unique, being itself a work of art. So tactful a use of letters and diaries, so balanced and revealing a presentation of Henri Gaudier's and Sophie Brzeska's stormy, sad, and fantastic lives could have been achieved only by a creative mind. But Mr. Ede's keeps himself in the background. This is no artificially colored romantic biography. It is not the author's purpose to distort or pass judgment on Gaudier's strange, moving career either as man or artist. For the most part he lets him and his companion, Sophie Brzeska, speak for themselves through his racy, flexible translation of their colloquial French.

Mr. Ede's insight into so confused and voluminous a record evokes a memorable picture of the terrifying difficulties that beset an unconventional and creative mind like Gaudier's in an age of social stupidity like the first decade and a half of our century. Savage Messiah throws up against a sinister back-

ground, that has since grown more sinister, the crucifixion an artist has to endure, the miseries of his physical existence, the houndings of his poverty. Gaudier's desperation and at times the sickness of his semi-starvation shine luridly. But in his distress, with high hope and pathetically, the unbroken buoyancy of genius returns. Proud, tragic lives, his and Sophie's, tormented by unsatisfied love and the cruel obtuseness of a degenerate time. A few years ahead for one—and he an anti-militarist—was death on the battlefield of Neuville St. Vaast, for the other death in a madhouse. But it is not the tragedy of Gaudier's life that casts a glamour on his art. It is rather the greatness of his inspiration that lights up the sordid terrors of his existence.

No small part of the interest of this book lies in the numerous passages where Gaudier sets down for Sophie his reflections on the purpose and end of art. Young as he was (he died at twenty-four), he was subtler and more original than the few artists he finally met when his work became known to a small group capable of appreciating his genius.

As a study of the artist in relation to modern times this vivid book is worth more than a shelfful of tumid studies and treatises.

FREDERICK MORTIMER CLAPP

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ART NEWS of AMERICA

Pittsburgh Artists: a 32nd Annual

AT THE galleries of the Carnegie Institute the Thirty-second Annual of the Associated Artists of Pittsburgh, jury-chosen save for a group of ten-time exhibitors, comprises work not before seen in Western Pennsylvania.

Among the oils, First Prize of the Association was won by Frank Trapp's Ashcan "Give us this Day . . ." Joseph R. Frola's genre Doctor merited Second. The Carnegie Institute's Prize for groups of two went to conventional canvases

is only now celebrating its Twenty-first Annual with some innovations: juries met in San Francisco as well as in Los Angeles, and the exhibition, now at the Los Angeles County Museum, has been seen at the San Francisco Museum of Art, the Santa Barbara Museum, and will go to the Fine Arts Gallery at San Diego.

With the list of now distinguished natives, noted Easterners, non-members of the Society, are again included. Awards were: the Society's Purchase Award, \$150 to Tom Lewis; the Society's First Award of Merit, \$75, to Joseph Knowles; Second Award of Merit,



CARNEGIE INSTITUTE GALLERIES

C. SUE FULLER: "Sonnenschein Umbrella Company," awarded the Alumnae Pittsburgh School of Design Prize.

by L. W. Blanchard. There was a prize for abstract painting too, and it went to a Picasso-esque abstraction by Russell Twiggs. Further winners in this group were John A. Fraser, Roy Hilton, Carolin McCreary. Thematic originality in watercolor by C. Sue Fuller and Irene Von Horvath won them awards as did Sidney Simon's deftness with black and white.

Watercolor Annual: California's Best

WATERCOLOR in California has long since come of age but the California Water Color Society

\$50, to Hubert Buel; Pottinger Color Purchase, \$150, to Barse Miller; Duncan Vail Company's awards to Rex Brandt and James Wright.

Washington Artists' 51st Annual

WASHINGTON'S Corcoran Gallery of Art houses the jury-chosen Fifty-first Annual of the Society of Washington Artists. Stylistic variety was a key here, and the range is wide.

The Evening Star Prize went to Andrea Pietro Zerega's twiggy still-

(Continued bottom of page 7)

VERNISSAGE

SIX months ago I suggested in this department that the moment had arrived for "a strong trade association including all dealers in art and art objects." A need obviously made even more urgent in the interim by events beyond the confines of the art world, I am glad to report that it has been regarded as such by the dealers to whom I informally addressed my advice last October. For the intervening months have seen a new lease of life and activity taken upon itself by the Antique and Decorative Arts League—to which I originally pointed as the already existent nucleus for an all-inclusive organization.

Besides carrying out an extensive reform of its membership, the Antique and Decorative Arts League has been remodeling itself, from the pleasantly sociable and convivial group it had grown to be, into a serious, closely knit union of dealers with the same ethical and commercial objectives. New officers now energetically prosecute the active policy of the executive secretary, Mr. Montllor, who had been something of a voice in the wilderness ere this. Returning to the strict code of ethics upon which it was founded, the League now is in an excellent position to exercise the functions of the kind of trade association that is so urgently needed.

To do that completely, it will require expansion in two directions. The first requirement is a general broadening, not only toward a larger membership (for which the League is already campaigning), but a widening of its whole base. It is no secret that its chief want at present is a wider membership among picture dealers. Only thus, in fact, can a really inclusive program be accomplished. Obviously, rigid adherence to the League's code of ethics must be the first condition for membership, yet I wonder whether some concession could be made to picture dealers by slightly altering the name of the organization—which at present assuredly does not convey anything more than spe-

cifically the antique and decorative branches of the art trade. Such a step toward a change of name, one easily understands, is not to be taken lightly, but here it appears to be worthy of consideration for the sake of the vital objective involved.

Granted that the League can find means to include as a member every admissible art dealer, I see a useful if not indispensable future for it—providing it again is able to broaden its point of view. This entails recognition of the fact that a strong trade association ought not only regulate a trade itself, but also the immediate relations of that trade with the outside world. A long step in this direction, of course, has been the League's code of ethics which has acted as a guarantee to the general public.

Today, however, the art trade has an increased and tremendous relationship to the public collections of America. It seems to me, therefore, that there is now a vital opportunity for art dealers to draw up a set of trade practices in co-operation with the museum world that constitutes so significant a proportion of their custom. This is a time when in the art field, as in every other walk of life, nearly everyone is beginning to stare facts in the face, and call a spade a spade. Hence it is also an appropriate moment to remove certain barriers of suspicion and fear that have long clouded relationships here.

Once the League is comprehensive as well as selective in its membership, it would be a simple matter to arrange a conference with a group of museum officials so that art dealers could agree among themselves to regulations acceptable to both groups. Through such an instrument, and through such an instrument alone, can the honest dealers stamp out the unfair, unethical business methods that unfortunately exist elsewhere in the art trade. It is gratifying to realize that the League has already embarked on the road to such a destination. I hope that it will soon become as significant an instrument, for the good of not alone the art trade but the entire art world, as its English contemporary already is.

A. M. F.

ART NEWS of AMERICA

(Continued from page 6)

life, while a solid portrait by Jack Berkman was given the Medal for Figure Composition. Oke Nordgren's dramatic, lush brushed Storm won the Landscape Medal with Honorable Mention to a brief work by Rowland Lyon. In con-

trast to the more traditional work, a boldly abstracted still-life by Dante Radice was medal-winner for this class of subject matter.

Folk Artists from the Connecticut Valley

ENTITLED "Somebody's Ancestors," the main show at the Springfield, Massachusetts, Museum of Art is making new history in the field of Americana. These fifty-one paintings by little known and anonymous artists of the Connecticut Valley in themselves form a highly decorative and entertaining display, recording costume, physiognomy, and picturesque detail of a period we are becoming increasingly interested in. But above all, the show has proved valuable for putting in a new light the personalities of little known painters. Such a personality is Erastus Salisbury Field, a folk artist born in 1805, here represented by twenty-six works including portraits and naïve yet fanciful interpretations of Biblical or

mythological scenes, such as the Garden of Eden without Eve.

Other local discoveries are Augustus Fuller, born in Deerfield, and Nathan Negus (1801 to 1825) whose analytical Self-Portrait shows a subtlety and skill well above the many followers in the Stuart tradition.

Dale & Other Loans to Nat'l Gallery

CHESTER DALE, the Washington National Gallery's newly elected Associate Vice President, has made another generous gesture on the museum's behalf. In addition to the American paintings lent from his celebrated collection at the time of the Gallery's opening and the subsequent loan of a group of French nineteenth century works, he has added a larger list of canvases lent indefinitely. The new Dale group includes some of his finest examples of Americans as well as French nineteenth century pictures to completely fill three large galleries. Other schools in the new loan are represented by work by Greco, Zurbaran, Rubens, Tintoretto, Boucher, Drouais, and Chardin.

National Gallery visitors will also have the opportunity of viewing an additional group of masterworks to be temporarily housed at Washington: the French nineteenth century paintings from the Louvre and other French museums and private collections shown at the Metropolitan Museum a year ago and on tour throughout the country since that time (see special number of ART NEWS for February 15-28, 1941).

At the February 9 annual meeting of the Gallery's Board of Trustees at which Chief Justice Harlan Stone presided, David K. E. Bruce was elected President, F. Lammot Belin Vice President, and Chester Dale Associate Vice President.

Death of Grant Wood Regionalist

A CORNERSTONE of the American regional school, Grant Wood died on February 12 in his native state of Iowa. Wood, whose career ranged from a penniless youth on a

(Continued on page 32)



SPRINGFIELD MUSEUM OF ART
NATHAN NEGUS: "Self-Portrait."

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LENT BY THE ARTIST TO THE WORCESTER ART MUSEUM

RED LETTER IN WORCESTER'S 10-YEAR U. S. PAINTING CALENDAR: "TRIO" BY WALT KUHN

Only Yesterday in American Painting

Worcester Shows 50 Pictures of the Turbulent 30s

BY ALFRED M. FRANKFURTER

THE pleasures of anniversary accounting are in direct ratio to perspective. Nothing is more devastating than to probe on your birthday the year or the decade just ended. Contrasted alongside, any previous ten years of your own or, for that matter, a decade in the life of anyone else, look proportionately more rewarding for their accomplishment. The further back in history you get, the richer the summing up is bound to be.

To examine, therefore, the particular decade of American painting between 1930 and 1940 demands a highly introspective diagnosis. Yet it is a valuable, even an essential practice. For that, as well as for the care and courage it took, the art world is indebted to the Worcester Art Museum for one of the most important exhibitions of the season, and one that is mandatory for those really concerned with their native art.

Sagely restricted to fifty paintings by as many artists, selected with the aid of a national advisory committee, the exhibition aims to "present certain milestones in the development of American painting during the ten-year period," making "no claim to presenting a 'cross-section' of American painting of the period; with more restraint than some anthologies of painting or literature, it is presented not as 'the fifty great paintings' but as 'fifty representative paintings' of the 1930s."

The catalogue foreword by Charles H. Sawyer, from which the preceding quotations are taken, goes into the important general development of the period so fully that there is nothing to add here. Without saying it in so many words, he shows that, historically speaking, the 1930s as a whole manifest those selfsame qualities that also make

up the total impression one is bound to gain from the pictures in this exhibition—the elements of transition, of the middle period between a vigorous though inchoate youth and the as yet unpredictable resolution of the future.

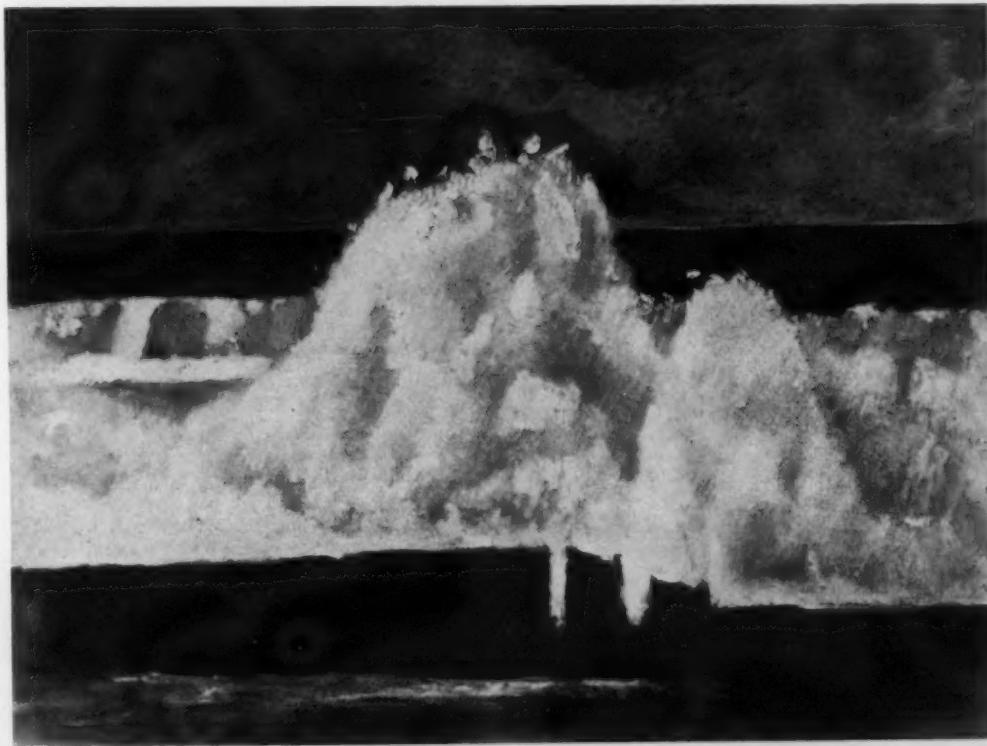
If, then, the sum of this exhibition holds any pleasurable conclusion, it is for the critic of the future. I found it depressing. Leaving aside whether or not its content is truly representative, for that is so much the product of collective judgment to be incontestable here, the average of our leading painters of the 30s is not an inspiring one.

However, the purpose of this exhibition is not only to draw averages, but to examine their parts as well. If the mean is (to sum up briefly) self-conscious in paucity of imagination and over-emphasis in delivery, journalistic and literary in subject matter, pedestrian in technique—there also are single men who stand head and shoulders above the average, in fact have nothing to do with the mediocrity an average inevitably involves.



EXHIBITED AT THE WORCESTER ART MUSEUM

LEADING landscape and seascape of Worcester's fifty painted between 1930 and 1940: "End of the Day" by Charles Burchfield (above); "The Wave" by Marsden Hartley (below).





HOPPER: "Early Sunday Morning."
A. JAMES: "An Elder Brother."
KANTOR: "The Black Lace Parasol."
KARFIOL: "Summer in Ogunquit."

Thus the best one can do on such an occasion is to pick these leaders, and let the others go by the board. It is the major virtue of the Worcester show that one can do this easily and quickly. Hence the following "ten best." All that counts is the forward progress of a period. In the 1930s as seen here, it belongs to: Blume's cleverly precocious Surrealism of 1931, South of Scranton; Burchfield's nostalgic, beautifully executed



EXHIBITED AT THE WORCESTER ARTS MUSEUM
MARIN: "Sea with Red Sky, Maine."
MARSH: "Why not Use the El?"
MATTSON: "Wings of the Morning."
McFEE: "Still-life, Desert Plant."



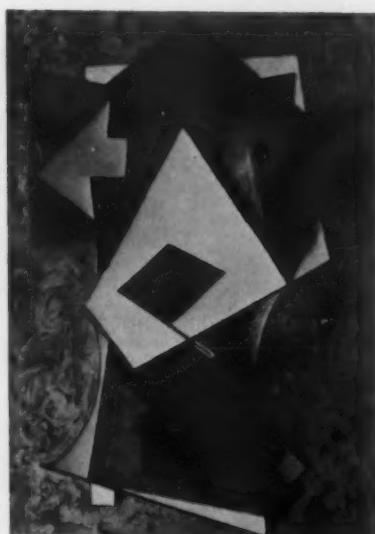
DORIS LEE: "Thanksgiving."
J. E. LEVI: "Writer at Home (R. M. Coates)."
LUCIONI: "Main Street, Manchester."
MANGRAVITE: "Ecstasy."

huge watercolor *End of the Day*; Hartley's extraordinarily poetic *The Wave*; Hopper's triumph of atmosphere, *Early Sunday Morning*; Kuhn's grandiose but impressive and monumental *Trio*; Marin's richly lyric *Sea with Red Sky*; Spencer's solidly constructed, intelligent *Near Avenue A*; Watkins' dramatic if rather obvious *Boris Blai*; Weber's superb *Winter Twilight*; Zerbe's charming if somewhat Francophile *After the Rain*.

6 by 6 ABSTRACTIONS PAINTERS



INSTITUTE OF MODERN ART, BOSTON



RECENT U. S. ABSTRACTIONS: Miro-like forms by George L. K. Morris (left); Gallatin's composition suggesting the maximum possible reality (center); Susie Frelinghuysen's architectonic collage (right).

WHERE Koussevitzky has taught Boston's cultivated public to prefer unprogrammed symphonies to the story-telling opera, abstract painting at least ought to have a chance to be favored over the more violent types of modern expressions. Actually the Hub's abstract show at the Institute of Modern Art should be a popular one anywhere. Entitled "Six by Six," it includes half a dozen works apiece by three Americans, Eugene Gallatin, founder of New York University's Museum of Living Art, George L. K. Morris, and his wife Susie Frelinghuysen. Together with these are six works each by their French forebears, Juan Gris, George Braque, and Fernand Léger who, in Paris three decades ago, were in the group which first formulated the style from which the Americans, with personal modifications, stem.

In general, the American compositions, belonging to a later period than the French, are more architectonic in quality, sometimes actually architectural, and more absolute in color. The French handle both the shapes and the graded tones with more subtlety—in the hands of the Americans they are assertive, crystallized. But in the show as a whole the top virtues of abstract painting—its all-important color, economy, meaningful design exclusive of irrelevant material—are immediately apparent.

Musical instruments, favorites in Cubism's first decade, are the subject matter in several of the Gris canvases. The naturalistic planes are

broken, perspectives are heightened through color mutations. Braque is softer, more imaginative, more dependent on the telling brush stroke for his effects. In Léger, most trenchant of the three Frenchmen and closest to the simplification of the Purists, the influence of machine forms as themes for abstract painting is the strongest. In the great *Luncheon*, 1921, herein reproduced, he followed a series of punchy, strictly abstracted compositions definitely affected by machine aesthetic, with recognizable abstractions of the human form. But it remains an architectonic abstraction—the nudes, all cylinders and spheres, are mechanical.

In the American as in the French abstractions, the lettering, the printed word, the textures of wood and marble employed abstractly and derived from the collage are chief interests. Many of the Braques, Gris, and Légers have been lent to the exhibition from the collections of this trio, and in their own work, they are profoundly influenced by these masters.

Morris, Picasso's friend and patron, and author of articles on the mechanics of abstract paintings, is occupied with variations of square and circular forms. He wrote: "A square or a circle is always the first to catch the eye owing to its completely static lack of direction." This was in line with other great simplifiers: Cézanne said that oranges were "quieter than faces," and Kandinsky, a generation later, employed circles because they, he said, were "quieter than oranges."



LENT BY THE MUSEUM OF MODERN ART
BRAQUE'S sensitive, affectionate "Le Journal," 1929.



LENT BY GEORGE L. K. MORRIS
GRIS' precise, formal "Composition," 1917.



LENT BY THE MUSEUM OF MODERN ART
LEGER, in "Luncheon," 1921, abstracts the human figure.

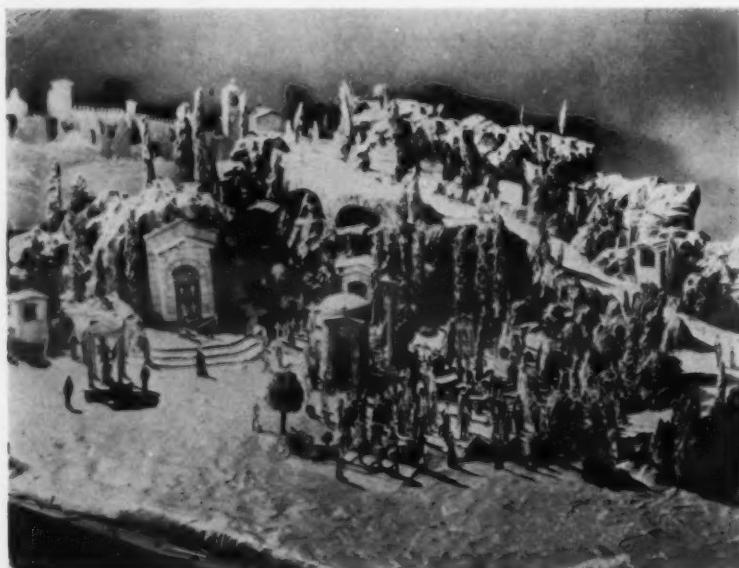
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DOUBLE FEATURE: ART



BIRTH OF a Hollywood set: an anonymous artist designed and executed this pencil sketch for the graveyard scene in "Romeo and Juliet."



MINIATURE MODEL of the sketch (above) works out architectural detail, permits three-dimensional planning of action. (Below) final shooting of the "Romeo and Juliet" scene which, set out with fake monuments and cypresses, now amusingly resembles a modern Italian cemetery.



WINTER MODEL for "Remember the Day." As camera will be located on ground at right details which will be out of range are omitted. Note consequent absence of snow on far roof and topless trees. A summer model of the same scene also appears in the show.



of their work—a new and valuable experiment. For what better way can the artistic standards of the industry be raised than by the museum test which logically unites the two great visual arts of our time?

Baltimore's "Scenery for Cinema," ushering in the visitor among palms and California sunshine, has had the double purpose of initiating him into the mysteries of backstage and of holding up for critical comparison the product of rival studios. The show has been installed under the direction of John Koenig, successful Broadway designer whose recent research into the moving picture industry was carried out under the auspices of a Rockefeller Fellowship.

A popular feature of the show is a section devoted to the tricks of the trade—all of

& MOVIES

them the result of laborious technical experiment—the fade-outs, the montages, the dissolving-cloud and other "mood" effects. Then there are miniature models, costumes, and fantastic and documentary films, the former represented by Disney, the latter by Robert Flaherty of *Elephant Boy* and *Man of Aran* fame. When the visitor leaves the museum it is with a new respect for the technical specialists and the nameless workers in the drafting room, for the art director and his research staff, and with a clearer understanding of that vast hive of men, women, and machines which is the studio.



PHOTOGENIC quality is as essential in a costume as in a face. Above, sketch for the dress Marlene Dietrich wears below in "The Scarlet Empress," more striking than historic.



BALTIMORE MUSEUM OF ART

VRONSKY'S LIVING-ROOM, from "Anna Karenina," the product of exhaustive research on nineteenth century Russian decoration, is but one of seven Victorian interiors in the show each outdoing the other in stifling detail. Note the embroidery frame that figures so interestingly in the novel, the elaborate Muscovite scroll-work and medallions over the windows.



A TYPICAL and luxuriant delight in detail, here lavished on the attic room used in the filming of "David Copperfield," distinguishes Hollywood designers from their European confrères. Interior scenes like this one must be carefully laid out to permit unrestricted view of the action without constant shifts of the camera.

Higgins: Dark Dramatist

BY JAMES W. LANE

THE dark brown shadows of Spanish cathedrals brood over the paintings of Eugene Higgins. They were conceived, as you shall see in the show scheduled to open in a few days at the Kleemann Galleries, in a penumbra. The shade in which his paintings lie is strong, virile, contoured, ample, and realistic. He dislikes noisy color and feels that it is not really sunlight. Believing that color sparkles only in so far as it is imbedded in a matrix of dark, Higgins says that modern chromatists have killed the light.

This feeling for the shadows is atavistic, temperamental, and circumstantial. Higgins, who was born in Kansas City sixty-eight years ago, grew up in St. Louis where his father was in the stone business. His parent's touch for the rugged, darkling, massive, and enduring was given to the son. In the unchangingness, the consistency, of Eugene Higgins' paintings from first to last the granitic adheres. Such character, which expresses strong ideas, is admirable. If there is nothing lightsome in this work, which has influenced artists like Elliot Orr, the meretricious never enters. Higgins is not an artist to be taken lightly. That is, although anything more removed from the pompous could hardly be imagined, he senses that each

painting, after being composed on a large simple composition, has a message of bravery, austerity, battle, or cruelty to deliver. There is something horny-handed and Irish in all this, which is ethnic of course, but also realistic. Peasants began to make their appearance early in Higgins' paintings. They were painted in at least half shadow, like those of Millet, who was one of Higgins' youthful admirations, but they were the peasants he had remembered from his seven years (1897 to 1904) in France with a visit to Spain, Holland, and Italy thrown in. The peasants of Ireland Higgins did not meet until twenty years later, when he took a month's trip to that country to find the house in which his father had been born—in the tiny village of Bluebell. Yet when these peasants were sighted in the fields, Higgins' wife exclaimed: "We've come all the way to Ireland to find Millet."

The masters Higgins chose to copy at the Louvre were dark ones—Titian, Ribera, and Rembrandt. But he found most pleasure sitting in the dark basement where he could be cool in summer and painting the long corridor that ended up at the Venus de Milo. His picture of this vista, though there is red in it, is dark and hung in

(Continued on page 32)



METROPOLITAN MUSEUM OF ART

OVER THIRTY-FOUR years Eugene Higgins has painted poverty, drama, and struggle with the intensity and directness of a Daumier or a Millet. "Gamblers" (left) was done in 1907, when lately returned from Europe, "The Victims" (right) only last year. "Self-Portrait" (top) is dated 1937.



KLEEMANN GALLERIES



ROBERTSON

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dated 1937.

COLLECTION OF DR. C. J. ROBERTSON, NEW YORK

A MODERN in the old master manner and a notable work in a day of few religious pictures is Eugene Higgins' "Descent from the Cross," painted

in 1938. Here the artist has enlarged a palette generally confined to dark browns, greens, and purples to heighten the dramatic effect.





Lucas, Lucas y Goya

BY HERBERT WEISSBERGER

GOYA OR LUCAS? Study for a head painted on copper that has been attributed to both masters.

THE Romantic turn of mind which, in reaction against both the Neo-Classical and the rising "mechanical materialism" of the young machine age came into full flowering around the middle of the nineteenth century, found in Spain an inexhaustible source of material. Whereas Italy had up to now enjoyed an almost exclusive monopoly on travel, by 1850 she had to share this privilege with Europe's western peninsula. To Spain came Gautier, literary high-priest of the exotic, and in spirit Heine, author of *Almansor*, and other poems with a Spanish setting. Prosper Mérimée, Disraeli, Washington Irving, and Longfellow were but a few who set a style in their respective countries for the color of this vivid land—a tapestry of bull-fights, Velasquez dwarfs, toreros and gypsies, the somber spectre of Philip II, Don Juan—in short, all the theatrical snares Spain held for the Romantic mind.

While foreign countries helped themselves to the themes of Spanish life and art, they in turn gave Spain Romanticism as a formula. Of the artists who may be associated with this short-lived movement, Eugenio Lucas y Padilla (1824-1870) and his son are perhaps the only ones known outside Spain. And their fame, curiously enough, is linked with a giant Spaniard of an earlier epoch—namely Goya, with whose style both Lucas' work has such temperamental though superficial affinity that they are chiefly famous on the erroneous assumption that they were followers of a man who died four years after the elder Lucas was born.

The epithet "our little Goya," applied to him thirty years ago by an eminent Spanish art historian, was perhaps as much of a gentle slur as a compliment. On the other hand his art has also found its champions, notably in the French author Paul Lafond, who in 1906, in the *Revue de l'art ancien et moderne*, re-introduced Lucas to the artistic world. Other critics since have acknowledged his merits in various essays, and in 1940 the Hispanic Society of America published the first book on Lucas, by Du Gué Trapier, which has been of invaluable help in the preparation of this article.

For the first time in America we are afforded an opportunity to study and enjoy the oeuvre of Lucas père, together with a few paintings by his son, in an exhibition which opens on March 4 at the Wildenstein Galleries, for the benefit of the Scholarship Fund of the Institute of Fine Arts of New York University.

Introducing to America

Two Significant Spaniards Who Bridged from Goya to the Fin-de-Siècle



PAINTED AFTER a virtually identical composition by Goya, "The Attempt" by Lucas y Padilla is an early study painted in the 1850s, in the manner in which he emulated the Goya of a quarter-century earlier.



TURMOIL AND DRAMA, often reduced to mere theatrics in the late nineteenth century, are given reality by the younger Lucas in "Scene of Revolution."



DELACROIX also influenced the elder Lucas who painted "The Moors of Tetuan" about 1859, perhaps while in Africa (above).

The paintings and sketches included here all belong to one of Lucas' foremost Spanish collectors, Sr. D. José Lázaro. How he, many years ago, in search of the works of Eugenio Lucas y Padilla became acquainted with the latter's son and through the son became interested in the father, is told in his interesting preface to the exhibition's catalogue. The paintings were brought to New York through Lázaro's generosity a few months before the fall of France at the instigation of Professor Walter W. S. Cook, Chairman of the Institute of Fine Arts of New York University, who saw the identical exhibition in Paris in 1936. Though



RECALLING the eighteenth century Venetians, "The Viaticum" by Lucas y Padilla foretells the Impressionists (left).

comprising but a small part of the unrivaled Lázaro Collection, they are of a quality and interest to make this one of the notable events of the season.

The recorded biographical facts on Eugenio Lucas y Padilla are scant, and for a reconstruction of his life we must turn to his dated or otherwise inscribed work. Lucas' parents were from Madrid but moved later to Spain's famous university town, Alcalá de Henares, the birthplace of Cervantes. Here he is believed to have been born in 1824. It was possibly around 1846 that he enrolled as a student at the Academia de Bellas Artes of Madrid, where he received his formal schooling under D.

José Madrazo, Cameron, and Tegeo. But his real teachers were Goya and Velazquez, whom he assiduously copied. Velazquez, however, exerted only an indirect influence on him. A variation on the *Meninas*, at Madrid, and the *Marriage of Phillip IV* belonging to Mr. Standish Hall of Wichita, Kansas, indicate that he used personages and settings by Velazquez as models, as objects almost, and varied them to his own taste.

Apparently Lucas met with quick success, for a few years later—in 1849-50—he was commissioned with the decoration of the ceiling of Madrid's new opera house (destroyed by fire in 1856). Nor with time were individual patrons wanting. Most renowned among them was the Marqués de Salamanca, fantastic figure in the nineteenth century financial world



IMMEMORIAL Spanish theme: "La Maja," painted around the 1860s by Lucas y Padilla.

and an ardent art collector who maintained a princely train. In 1855 Eugenio exhibited at the Paris Universal Exposition and one of the pictures shown earned the praise of the critic Edmond About. In 1856 he dedicated a painting to Prince Albert of Bavaria, husband of a Spanish Infanta, and two years later he executed two oils depicting the opening of the Lozoya Canal, Madrid's new water supply. Both paintings being preserved in the Royal Palace at Madrid and having a distinctly "official air," it is held that he painted them by order of Queen Isabel II. But despite contact with royalty and nobility he never seems to have contended for a position as Court Painter—positions, to be sure, jealously controlled by the Madrazo family. In 1856 he traveled in Italy where it is possible that he met Manet, who in turn visited Madrid



SPACIOUS, dramatically lit, "The Crusaders," attributed to Lucas y Padilla, has sky effects which force comparisons with Turner, who himself visited Spain about this time.

in 1865. Writing of the friendship between the two painters, Señor Lazaro tells of several letters from Manet to Lucas, in connection with which he observes that the Spanish influence on the French painter came not through Goya, but through Lucas. He also reminds us that Aureliano Beruete, the former director of the Prado, thought that Manet's *Lola de Valence* had been painted by both artists,

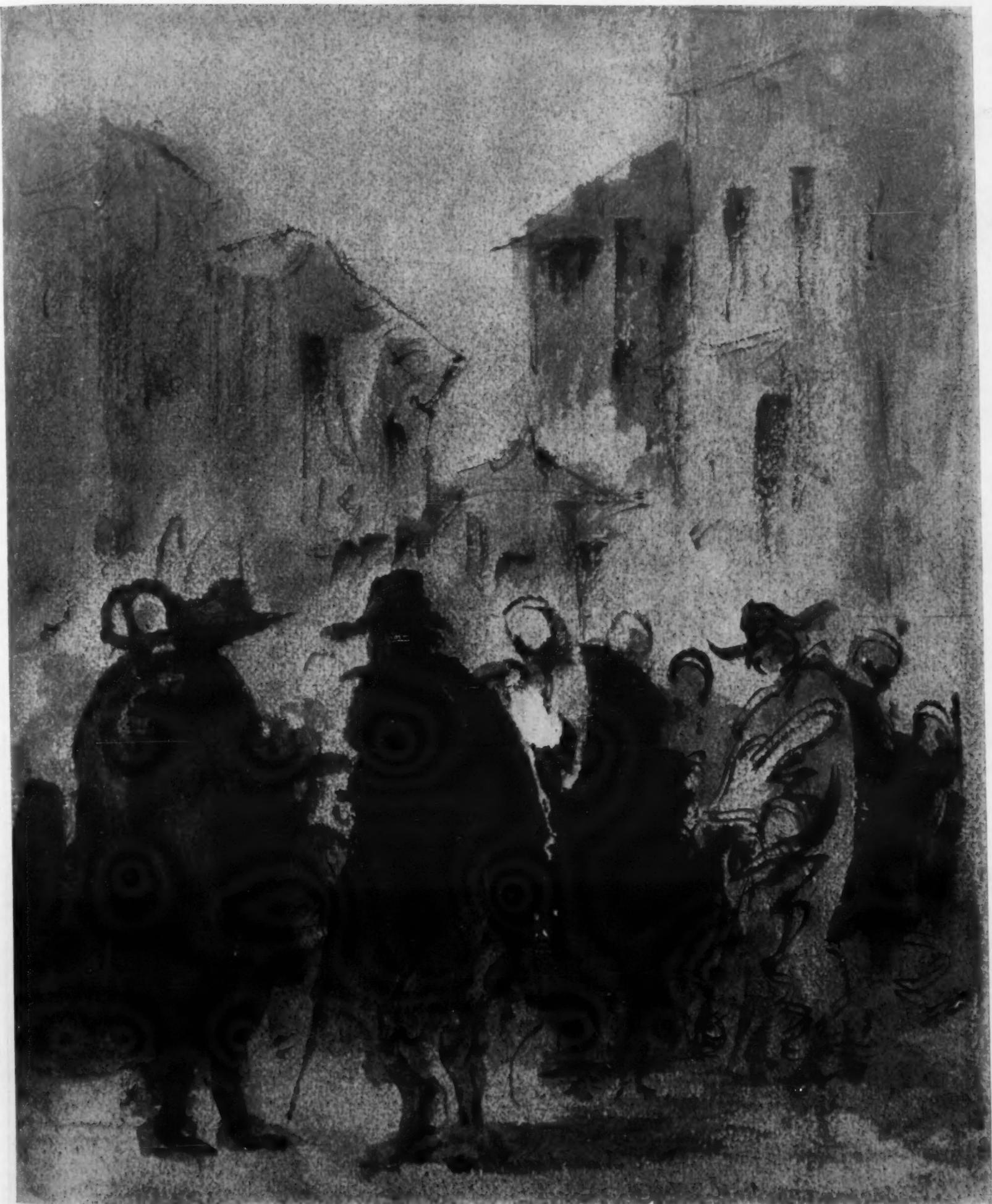
the costume by the Spaniard on account of its similarities to a great many details in his other works.

In 1868 Civil War broke out, the Queen and many of her adherents fled to France; the Republic was declared. Except for a journey to the Pyrenees in 1869, Lucas stayed on at Madrid in his home and studio near the Palace of the

(Continued on page 35)



THE SPLIT SECOND quality of Impressionism is in the turbulent "Fiesta of San Antonio de Florida" by the elder Lucas. Church seen in background contains famous frescoes by Goya.



LENT BY SEÑOR D. JOSE LAZARO TO WILDENSTEIN & COMPANY

BY THE YOUNGER LUCAS: "Conversation in the Square of a Spanish Village," 1905-06, in wash heightened by gouache, suggests Daumier

combined with the sharpness and realism of a Constantin Guys. Such studies provide our most personal record of Lucas de Villamil's work.



PRIVATE COLLECTION, THE HAGUE

GOYA: "DONA JOAQUINA CANDADO," CA. 1805-10, PROTOTYPE OF THE LUCAS STYLE (see pages 16-19)



COLLECTION OF MR. MAURICE WERTHEIM, NEW YORK

PICASSO: "MOTHER AND CHILD," 1901, PRELUDE TO HIS POST-WAR PERIOD (see pages 22-23)



PAUL ROSENBERG GALLERIES

CORNERSTONE of and earliest work in the current show is Picasso's 1918 "Harlequin"—the masked figure who has come to symbolize a kind of Everyman. With brilliant checkered color the

artist suggests the instability, the nervousness of a theme which is caught up in the jangling music of the popular song that runs: "Si tu veux, Marguerite, faire mon bonheur, donne-moi ton coeur."

The Last Time I Saw Picasso

BY MARY CALLERY

For the Picasso show now current at the Paul Rosenberg Gallery, ART NEWS asked Mrs. Meric Callery, friend of the artist and owner of one of the great Picasso collections, to write a few personal impressions of a painter whose work, in his lifetime and in our eyes, has already assumed a kind of classic rightness. Picasso's pen and ink study of the author appears at the right.



IT IS not an easy task to write about Picasso, so much has already been said, and yet I had an especial opportunity of seeing him in an everyday sort of way. The more one saw, the greater he became. I find myself even now often repeating the things I became aware of through him. He was always so generous to aspiring artists. Generous with his enthusiasm and concretely helpful with those beautiful French billets de banque. I remember his giving a young Cuban painter a folded bill one day: the lad put it in his pocket, not daring to look at how much it was. When he got down those long, broad steps leading from the atelier of the rue des Grands Augustins he opened it and found a thousand francs—a fortune! In another minute he was bounding up those steps. "Picasso, you have made a mistake, look what you have given me!"

For years Picasso teased me about my work since I did not have the courage to show it to him. I am a sculptress, and each evening as we, his little group, gathered together he would look at me, his intelligent keen eyes twinkling and say "Well, what have you done today, a seascape?" Then he would become serious and say "Don't work with a model. What do you need a model for? Don't you know that a human body has a head, two arms, and two legs? You should do men, for you will understand them better. Men understand women better."

This writing about him is fun, it is fun to live again those Paris days. Days when life looked beautiful, quivering with the dreams of the mind. It is as though it were yesterday that I spent an afternoon in Picasso's flat, rue la Boëtie. He took us there after a lunch at that sympathetic yet highly repellent Brasserie Lipp. As he flung open his door and stepped back to let us enter, our eyes were blinded by dust-drenched sunlight. You wondered how it was actually possible to get through all the mail strewn upon the entrance floor. Picasso chuckled with delight. "See how I answer my letters?" I learned afterwards that so great was his order, in this seeming disorder, that if as

much as an envelope was moved he was profoundly upset. That day we saw picture after picture and had a peek at a room literally stacked with paintings and drawings. Once actually started, Picasso adores showing his pictures, for each one recalls the emotion he had when painting it. Often he would explain this, always he studied the picture himself to see how it had weathered the years.

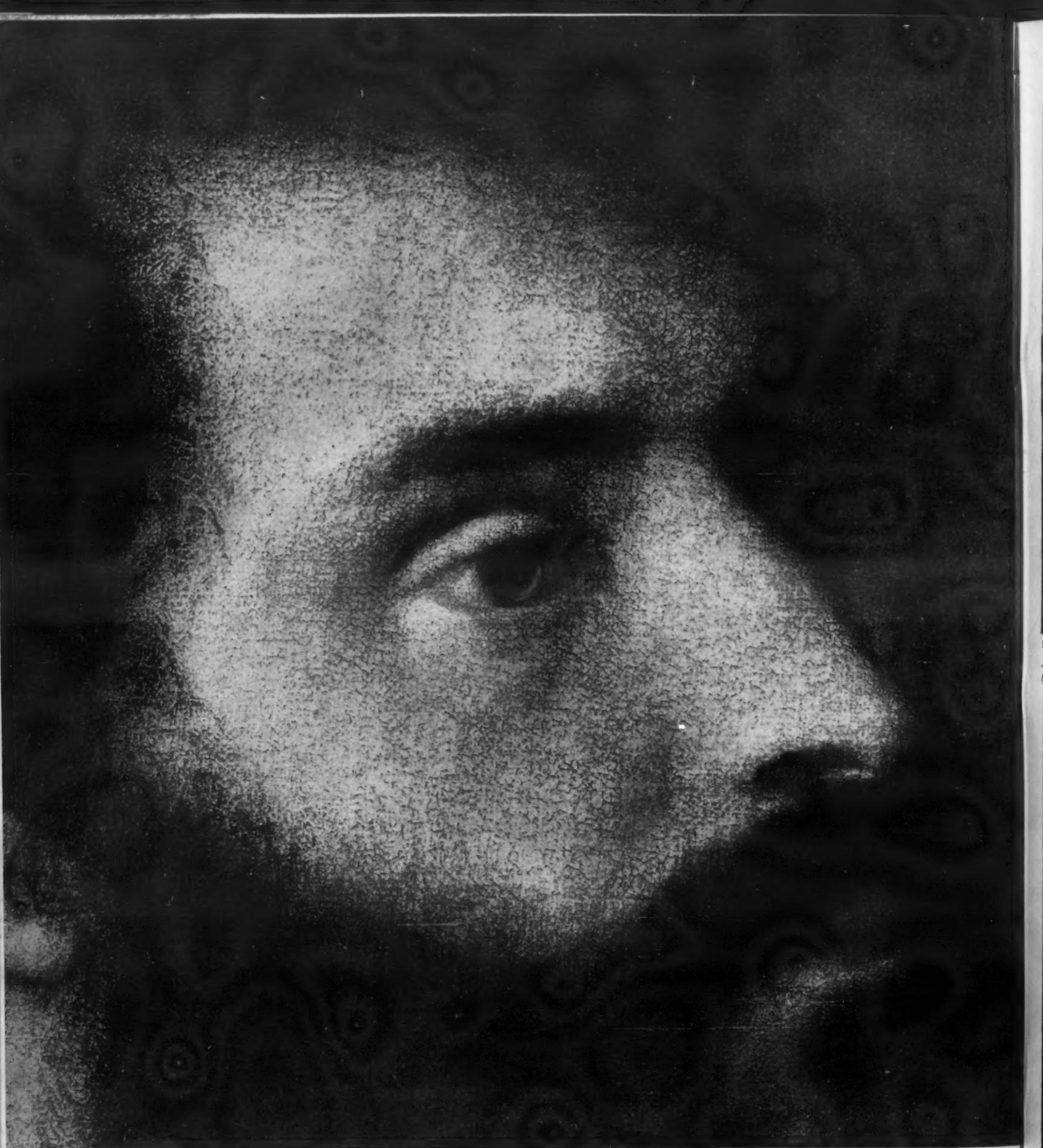
Another day we went to his little château at Bois-Geloup fifty kilometers or more to the north of Paris. That was a very special day for me for there was his atelier de sculpture. What a revelation! That lovely, small classic château, its

(Continued on page 36)

IN THE great still-lifes Picasso painted between 1920 and '26 he fixed for all time the principles of his original break with imitative art. Progress is toward three dimensions, depth being established by color. In "La Bouteille de vin," latest picture in the show, objects have become less discernible, color more richly splendid than before.

PAUL ROSENBERG GALLERIES





DETAIL (in actual size) of Titian's great "Man with a Falcon" reproduced opposite. The subtle yet dramatic modeling of the structure is revealed.

OMAHA ACQUIRES A SPLENDID SEXTET

NEWS in any season would be a museum's announcement of the simultaneous purchase of paintings by Credi, Titian, Veronese, Greco, Van Dyck, and Corot, some of them

internationally celebrated masterpieces. It is particularly pertinent at the present. Especially so in that it is made by the Joslyn Memorial at Omaha to which the newly acquired paint-



RECENTLY ACQUIRED BY THE JOSLYN MEMORIAL, OMAHA

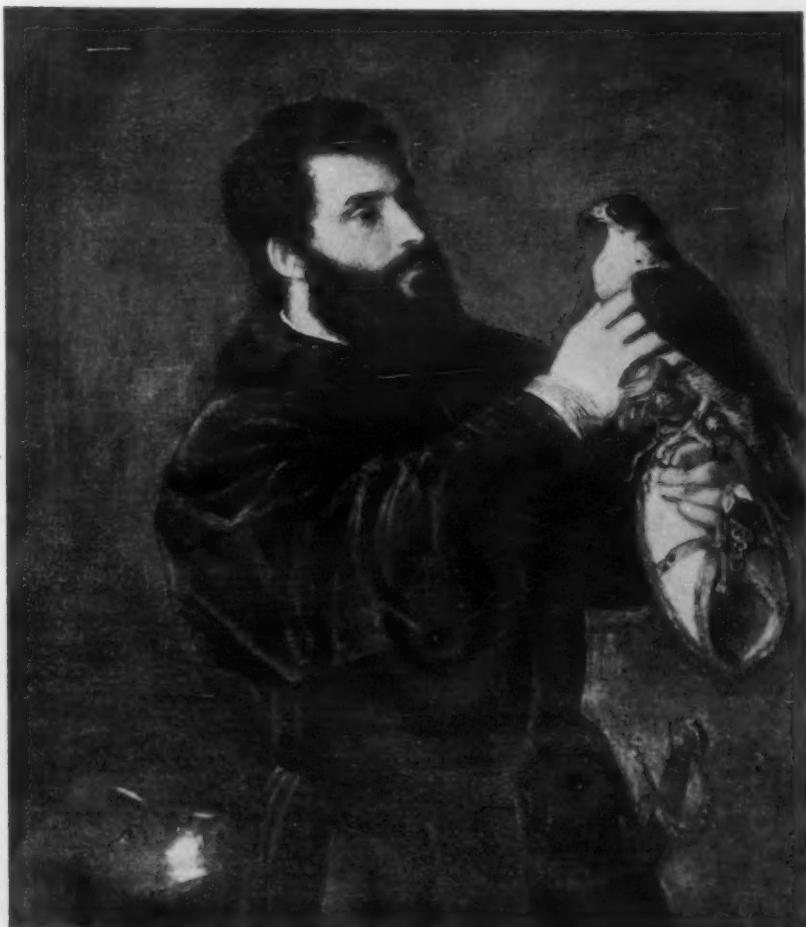
ANTHONY VAN DYCK, in his brilliant second Antwerp period (1627-32), painted this robust yet elegant "Portrait of a Lady."



EL GRECO'S "St. Francis in Prayer," signed by the master, reflects the Venetianism of his first years in Toledo. Painted about 1580, it is the prototype for later versions of the subject.



VERONESE'S sumptuous "Venus at her Toilet," perhaps once in the collection of Sir Thomas Lawrence, reflects the grandeur of Venetian art ca. 1570-75.



TITIAN'S celebrated "Man with a Falcon" (called Giorgio Cornaro but probably Federigo, Duke of Mantua), ca. 1530-40, stands midway between Giorgionesque delicacy and High Renaissance monumentality (see detail opposite).

revealed.

ET

y perti-
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d paint-

ings will provide for the first time a solid basis for an important permanent collection of all phases of art history. This largest, most impressive of recent group accessions of old masters was bought under the advice of Harold W. Parsons, Joslyn's art adviser, from the institution's tenth anniversary exhibition (subject of an article in the January 1-14 ART NEWS). It marks a fortunate embarkation on a planned program of expansion.

Representative of religious painting in Florence in the latter part of the fifteenth century is the *Madonna and Child with Two Angels and St. John*, an early work from the brush of that able technician, Lorenzo di Credi, fellow-pupil with Leonardo in Verrocchio's atelier. A tondo 36 inches in diameter, its arrangement, subject matter, and the execution of its firm figures and carefully noted details are typical of the current which produced it.

Most important of the group is the celebrated *Titian Man with a Falcon*, until recently in the collection of Mrs. A. W. Erickson of New York. Dated between 1530 and 1540, it was traditionally supposed to represent Giorgio Cornaro, which would be an anachronism as he died at least a decade before the stylistic period of the picture. Measuring 43 $\frac{1}{4}$ by 37 $\frac{1}{4}$ inches, it probably represents Federigo Gonzaga, Duke of Mantua, whom contemporary sources reveal to have been a passionate falconer. Here he is portrayed, as he also was in another, and lost, portrait by Titian, with one of his birds. More remarkable, however, than its subject are the stylistic and technical aspects of the picture — actually showing Titian in the very first moments of his complete personal maturity, in contrast, for example, to the famous Louvre *Man with Glove* of 1520, still quite Giorgionesque and soft in its contours. Here there is an almost Michelangeloesque grandeur in the bold scale and dynamic movement of the figure. Technically the picture



ACQUIRED BY THE JOSLYN MEMORIAL, OMAHA

LORENZO DI CREDI, a technical perfectionist, is representative of the religious painting of Florence in the 1480s in this "Madonna and Child."

between 1570 and 1575. It was first mentioned in 1584 by Borghini.

Only a few years later than the Veronese is the El Greco *St. Francis in Prayer*, painted about 1579-80 when the artist was still under Venetian influence during the first years of his residence at Toledo. In the opinion of Dr. August L. Mayer it is signed by the master's own hand and is the prototype for the many variations of the subject he made later. The concentric oval arrangement is placed on a nearly square canvas 45 $\frac{1}{2}$ by 40 $\frac{1}{2}$ inches.

That magnificently electric style of portraiture for which Anthony van Dyck was to be particularly noted in his later English period is already suggested in the free sweep and the fine silvery color of the *Portrait of a Lady* (42 $\frac{1}{2}$ by 34 inches), probably executed during his second Antwerp period (1627-32).

The final Omaha addition supplements with a fine Corot *River Scene, Château Thierry*. Painted in 1855, this small view (13 $\frac{1}{2}$ by 23 inches) is almost a catalogue of the artist's ability with landscape textures and cubic buildings. It was bought directly from Corot by the late Quincy Adams Shaw of Boston.



COROT, in 1855, painted this almost unknown "River Scene, Château Thierry" revealing his talent at depicting delicate trees, clear water, and solid buildings.

IN RE DECOR

Allesch, Creator of Hand-Made Modern Glass

SCULPTURALLY conceived, solid vases and delicately linear pitchers, making the most of the visual and tactile potentialities of lead-bearing crystal are in the line Marianna von Allesch has created for Kensington, Inc., at whose Radio City showrooms they are on display as well as at Georg Jensen.

An American citizen, in this country since 1929, the German-born designer of furniture, fabrics, and other decorative objects established her own glass blowing studio four years ago and has experimented widely. The currently exhibited line, made by the Gundersen Glass Works of New Bedford, is fashioned by the off-hand method.

It is in the irregularly shaped pieces, some completely modern in their twisted, fluid massiveness, some, like the large footed-bowls, lively adaptations of eighteenth century outlines, that the artist is at her best. The engraved vases, more conventional in shape, are static.



COOPER UNION
WELL PRESERVED XV century
Inca blouse.

developed weaving tradition to which they added and from which they borrowed. Most spectacular evidence of the blending is a large tapestry nearly 140 square feet never before publicly shown here and believed to have been made by sixteenth century Peruvian Indians after a Spanish design. European weavers who came to the Western Hemisphere jealously guarded the secrets of their techniques, but they were nonetheless quickly imitated by the Indians. Some nineteenth century Creole pieces, reversing the process of European influence upon the natives, draw upon Aztec designs.

Earliest of the exhibits are from Peru, well preserved by the arid climate, and including many types of weaving, lace, and embroidery, some enriched by that multicolored featherwork which was their own brilliant contribution. Naturalistic and stylized figures as well as abstract geometrical themes, sometimes independently derived duplicates of Spanish motifs, were decorations in pre-Columbian times. To this vocabulary were added European elements which often assumed new symbolical meanings.

Decorative Work Picked by Professionals

THE current paintings at the American Institute of Decorators picked by their members were chosen by Lee Cook and Mrs. Mary McB. Gardiner. Lintott's tastefully economical still-lifes and his suave dancer are here, as are an impressive figure group by Anne Goldthwaite, a quiet, French interior by Walter Gay, work by Ferat and Legrand,



KENSINGTON CRYSTAL; GEORG JENSEN
CRYSTAL VASE, by Marianna
von Allesch.

Flower paintings are the theme at the Decorator's Club. Most novel is a photo-mural screen of tulips by Evelyn A. Pitshke. A notable panel which could carry a room is Lucile Paine's *Amaryllis*, an enlargement of the detailed botanical composition of an Oudart print.

All-Purpose Ceramics of Wieselthier

CERAMIC clay in the hands of Wally Wieselthier, formerly of the Vienna Workshop, gets masterly treating. The same skillful design and flower-toned glazes go into everything from a button to a full figure, and the assortment of smaller objects now at Orrefors can enliven the person as well as the home. Each piece is available in limited editions—figurines from \$12, gay pottery tops for ink wells, wall plaques in the form of tiny and not

Fanciful Wallpapers by Justema

WALLPAPER has great affinity for William Justema as one can see in the showrooms of Katzenbach & Warren where are displayed his products and paintings he has made using wallpapers (his and others) instead of the usual canvas or watercolor block. Among the latter are still-lifes where the designs of the background combine teasingly with motifs Justema has added in gouache. These, together with portraits of such personalities as Lady Mendl and her poodle, *Train Bleu*, constitute the New York debut as a painter of a designer known for his sculptural mouldings and other creations.

Of the wallpapers which he has designed for Katzenbach & Warren, what he calls "Background Papers" serve their functions admirably; they add freshness and zest to



KATZENBACH AND WARREN
JUSTEMA'S "Arabesque" paper is used by Robsjohn-Gibbings in a decorative ensemble.

too saccharine cherubs, ash trays, and a host of ornaments. The real news though, is in the brightly designed little ceramic squares, seahorses, fruit clusters and other titillating objects which can be used as buttons, pins, hat ornaments or for any other ingenious purpose.

a room without being obtrusive. Serpentine bricks, a wave pattern, an abstraction of an old-fashioned bead curtain are among the best. How they may be employed is suggested in room corners set up by such decorators as Robsjohn-Gibbings, James Pendleton, and Bruce Butfield.

OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS'
OPINIONS OF ONE MAN SHOWS
CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery
(and where to find
ART NEWS' review
of each exhibition)

NEW YORK TIMES
Howard Devree—H. D.
Edward Alden Jewell—E. A. J.

HERALD TRIBUNE
Carlyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Henry McBride—H. McB.
Melville Upton—M. U.
Helen Carlson—H. C.

JOURNAL-AMERICAN
Margaret Breuning—M. B.
WORLD-TELEGRAM
Emily Genauer—E. G.

BEGG, Wakefield
(see ART NEWS,
Feb. 15, p. 30)

Drawings with that implicit space sense which obtains so often in the work of sculptors are accompanied by gouaches in which the influence of Picasso and Rouault seems to make itself felt, and by several pieces of sculpture in the squatly massive modern manner. . . . H. D.

The watercolors, though, are definitely rich in feeling and subtle in expression. Whereas the work in durable stone, and ably carved, is obscure and so strictly formalized as almost completely to lack vitality. C. B.

Begg is very clearly an experienced, technically proficient craftsman. His gouaches are even more than that. They're both personal and original, and curiously, without sacrificing anything of spontaneity and looseness, they seem to have been developed from a blocklike mass as surely as if they were sculptured in stone. E. G.

BERMAN, Julian Levy
(see ART NEWS,
Feb. 15, p. 27)

But by and large the results seem a queer mélange of Berman's old romantic realism, something of brother Leonid's perspective, old-master nostalgia, stage sets and the Tanguy-Dali formula of dislocated or strangely associated objects. H. A. J.

. . . eerie content and color. The designs are a bit confused, and the meaning of the subjects is obscure. Still, there are many excellencies in the technical use of the materials. Only a clever artist could produce these. . . . C. B.

Eugene Berman has everything. He defected from Moscow with more mental loot than Count Tolstoi himself could have packed into one head. . . . what it takes to make a gallery exhibition exciting. H. McB.

. . . has shed much of the darkness and murkiness of his former palette. . . . It is provocative and interesting, as though the artist had found a new range of imaginative subject matter without relinquishing the background of European themes. M. B.

CUMING, Mayer
(see ART NEWS,
Feb. 15, p. 28)

This artist paints with undiluted forthrightness and vigor, handling her very "masculine" themes with clear, crisp strength. All the pictorial elements are fitted into a design that insists upon its own impregnable integrity. E. A. J.

Not only has Miss Cuming painted them convincingly, but she shows understanding of pictorial values, and is able to make something personal of paintings such as "Storage Shed," with her colors handled broadly and with decorative feeling. C. B.

. . . are put forward with masculine directness and force. . . . Miss Cuming yields to no one in the comprehension of the grim business in which the nation is engaged and in her straightforward presentation of it. H. McB.

. . . more or less realistically, but with a quite virile strength and directness. She is a painstaking craftsman who dramatizes design only when she finds such dramatization emphasizing the force and realism of the gun or ship she's painting. E. G.

GOLINKIN, Ferargil
(see ART NEWS,
Feb. 15, p. 30)

Golinkin's water-colors are fluent and engagingly swift. . . . Sometimes the color seems very much on the illustrative side. But as to the luster of these portrayals there can be no question. E. A. J.

All are large and accomplish the difficult objective of depicting spectacular events. . . . Golinkin does best, no doubt, when he concentrates his view on significant details. In too many of his pictures the dappled technique used for depicting crowds leaves his designs full of holes. C. B.

A double interest attaches to the water colors, drawings and lithographs of sporting scenes by . . . Golinkin. . . . For they have been used to illustrate "The American Sporting Scene," the book which the artist and John Kieran have collaborated in getting out. M. U.

. . . brilliant and sparkling color, succinct and spirited line, and a great feeling of spontaneity and excitement. There are few artists who can combine such accuracy of detail as to please the most punctilious realist, with that freshness and looseness which the art lover demands. E. G.

GOLUBOV, Artists
(see ART NEWS,
Feb. 1, p. 27)

. . . reveals a striking color sense in his temperas. This is highly emotional work and perhaps not too well clarified either in thinking or in expressed forms. H. D.

These present-day actualities, far from realistic in style, vaguely recapture the elevated spirit of Tintoretto. . . . One imagines that Golubov, with his flowing and sensitive forms, might do a good deal better by bringing his subjects at least one stage further toward full realization. C. B.

. . . reveals a strange and haunting talent. . . . In spite of his academic training, he now inclines toward expressionism in his handling. At times his results may seem a trifle vague, but their unfailing richness of somber color more than makes amends for that. M. U.

I had the feeling on viewing Maurice Golubov's work that a veil was hung between me and it. Over everything there seems a cross-hatched white mist. It is a mannerism, the plastic purpose of which I cannot perceive. For one thing, it makes one strain so hard to distinguish form. E. G.

KENT, Wildenstein
(see ART NEWS,
Feb. 1, p. 27)

An impressively comprehensive, retrospective report, this proves, wherein we find exemplified Kent's bold, clean traits of simplification, too familiar by this time to need analysis. E. A. J.

. . . he secures his pictorial balance in the first place by his massive treatment of nature in all her dignity and then by the power with which he defines a long, flowing contour. Draughtsmanship has always been with him, a leading resource . . . he has made an engrossing advance, imparting of late a new and slightly higher key into his color. R. C.

. . . puts more emphasis upon painting than usual and provides one or two paintings that are on a par with his marine in the Metropolitan Museum. . . . If there should still be a few small voices piping up critically in regard to the figure pieces and the Arctic Circle snow scenes it will be, doubtless, because of their over-stylization. H. McB.

. . . has included in this show more truly imaginative and plastically conceived pictures than I've ever seen by him before. Their subject may indeed exist exactly as the artist has portrayed it. Imagination comes in the way he has organized his compositions, simplified and stylized details, affected his arresting juxtapositions. E. G.

LEVI, Downtown
(see ART NEWS,
Feb. 1, p. 25)

These are in the nature of remembered sensations rather than of direct visual reports. The all-enveloping atmosphere of the tenderly and yet so firmly brushed beach subjects is dreamlike; brooding and haunting. E. A. J.

. . . a new group of poetic compositions which the artist appears to have dedicated once again to the mystery of the half-deserted seashore. While there are human figures in some of his paintings . . . most of Levi's subjects are inanimate, becalmed in motionless air. C. B.

. . . always proves a delight to those who look in a painting for that elusive element known as quality. Mr. Levi's canvases never lack that. This, coupled with poetic feeling for the suggestiveness and mystery that envelops simple things . . . affects one poignantly and lingers in the memory. M. U.

H. McB.

O'KEEFFE
An American Place
(see ART NEWS,
Feb. 15, p. 29)

Miss O'Keeffe's brilliantly individual style has in no salient way changed. There are some gorgeous things in the present show. . . . At times O'Keeffe is merely smooth or cute. But her exhibition as a whole is quite up to the usual high standard so long ago established. E. A. J.

If . . . the artist reveals progress in her latest production it is as regards her modulations of nuances of color. . . . Her drawing is what it has long been, very exact, very refined, very personal . . . She makes now the best exhibition of her career. R. C.

The wear and tear of nature, to her, is not frightening. Death is not disconcerting. Whatever happens, some time after the event, the remains take on a varnish. There is no real loss. The affair becomes subject-matter for an artist. H. McB.

Imagine a painting that is a cross between Ryder and El Greco, and you get some notion of Orr. He has the mysterious, sultry quality of the American, and the flamboyant, luminous tumultuousness of the Spaniard. . . . But I don't like what appears to be a recent concern with genre. E. G.

ORR, Kleemann
(see ART NEWS,
Feb. 1, p. 25)

Orr, who remains steadfastly romantic, has brightened his color and extended his subject-matter. . . . Orr's painting is infused with emotion and something of the beauty of fire in the embers, a smoldering glow which lights the canvases from within. H. D.

Mr. Orr happily has imagination and feeling. He is a subjective painter with things to say. His work is therefore welcome. But I wish that in spite of the tragic nature of some of his themes . . . he would mitigate a little the somberness of his color. R. C.

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PEPPER, Fifteen
(see ART NEWS,
Feb. 15, p. 29)

. . . a group of rather academic portraits in oil . . . and some vigorous and arresting water-colors of logging. . . . Here also are expertly brushed impressions . . . done with much feeling for mood and for the most part, in a sober key. H. D.

These are of the type he usually does, dense in color of opaque tonality and distinctly strong in design. But the subject matter is different. . . . Forests and luminous stretches of water are handled with broad decorative effect which adds attraction to the descriptive subject matter. C. B.

. . . one is inclined to think that he has never shown to greater advantage than in his current display . . . they seem to show a new vigor in design and a more profound understanding of the significance and poetry of deep woods and lonely waters. M. U.

Mr. Pepper's landscape papers depend more on his bold patterning of masses and latent richness of color than on atmospheric qualities. He imparts a suggestion of the universal, rather than the particular, in his depiction of natural forms. . . . Yet there is nothing precious in this work. M. B.

ROOD, Passeroit
(see ART NEWS,
Feb. 15, p. 30)

. . . seems to be working three veins simultaneously. To his original decorative line . . . he added a group of American back-country types. . . . Now he has extended his explorations to larger and more powerful forms. H. D.

. . . has advanced since his last show. There is more variety of approach in his wood sculpture and more feeling in his interpretations . . . while they don't all come off with the power the artist doubtless intended they should, the direction in which they aim seems altogether promising. C. B.

However, it is the simple country folk that compel attention. They have a primitive, earthy quality, untouched by the turbulence of our changing world. One feels that come what may the "Farm Woman" will go on grinding her meal. H. C.

Mr. Rood carves direct in wood of varied sorts, allowing the veining and striations of the material to contribute to the decorative effect of his pieces, but not permitting them to condition either the design or its developments. M. B.

TAMAYO, Valentine
(see ART NEWS,
Feb. 15, p. 27)

Tamayo's forms themselves may often be enigmatic, but they are presented in terms of clear, strong definition, never obscured in a pasty mist of paint. . . . Tamayo paints with power and authority. He may be deemed at his best in strongly built decorative themes. E. A. J.

. . . is a sophisticated primitif. The strongly personal and imaginative style with which he handles his compositions is achieved with knowing certainty. And there is an undercurrent of folk simplicity and mysticism in his subjects. . . . Most striking, however, is Tamayo's color. C. B.

. . . the idioms that Tamayo uses is as . . . the artist's return to Mexican life, not curious to the modern eye as the original spelling in a poem by Chaucer . . . uses color with the inventiveness of a Picasso and with the elegance of a Braque. . . . He is much the best artist to have come to us from Mexico. H. McB.

. . . the artist's return to Mexican life, not alone in subject matter, but also in the somber restricted palette and the apparent Mayan ideology of forms and pictorial ideas. Marks an amazing gain in his achievement. It doesn't seem to me that any other contemporary Mexican artist has attained the distinction of Tamayo. M. B.

THOENY, Knoedler
(see ART NEWS,
Feb. 15, p. 28)

Much of Thoeny's work is work that, to say the least or to put it euphemistically, I do not understand. But to me his "Lie de la Cité," "Quai d'Orsay" and some of the New York impressions seemed delightful. E. A. J.

. . . "Lillies," seems rather unfortunately named. The title calls up recollections of no end of banalities. But then Mr. Thoeny is an expressionist and has managed to handle his subject with distinction. M. U.

For all their effervescence, their grace, their highly personal quality, their capricious, imaginative, dream-world handling of reality, Thoeny's pictures hold up. They have an architecture of their own. E. G.

WACK, 460 Park
(see ART NEWS,
Feb. 15, p. 28)

. . . is at her best in the double portrait figure composition of two men strolling home . . . Most of her work is sound, earnest without that slickly flattering "on commission" tone of so much portraiture. H. D. Wack does rather well with it. . . . C. B.

Portraits skillfully turned out in the virtuous manner . . . gets her effects clearly. Hers is a showy style which needs to be mastered to be more than superficial, but Mrs. Wack does rather well with it. . . . C. B.

Capably handled in a straightforward manner, her pictures give every evidence of a sure hand. The artist is at her best, though, when the whims of her sitters are not para- mount. H. C.

These are not "run of the mill" portraits, but individual characterizations executed with surety of touch, fluent brushing, soundness of form and decorative arrangement. M. B.

THE PASSING SHOWS

3 FANTASISTS: MASSON, QUIRT, MARGO

SADISM and confusion, rampant in our time, are subject matter of three current exhibitors working on the fringes of that branch of fantastic art (Surrealism can serve for want of a more exact term) which expresses emotional force through biomorphic forms and strong color. Masson at Buchholz, Quirt at Pinacotheca, Margo at Artists' have different methods but the vocabulary and impact are similar. Struggle and unrest are more vividly portrayed in their harried, abstracted "figures," their juxtaposition of embattled tones, than by pictures of more realistically con-

not be more to the point. Each of the fifty items in the double exhibition opens a new facet of Masson's imagination eloquently expressed by a skilled hand.

If Masson explores his own mind, the Irish-American Quirt has more of the reformer in him. He looks at the world at large. His titles pose questions, and if his complicated compositions with their forceful though abstracted characters are not lacking in their measure of Irish wit, his purpose is nonetheless serious. He comes right out and tells you that the world is in a mess, that it probably can be bettered. He has to



PINACOTHECA GALLERY

WALTER QUIRT: "Some Fun on an Equal Plane."

ceived humans. The simultaneous appearance of these three drives home the point that theirs—a staggering form if not always a pleasant one—may be the idiom most tellingly reflecting this convulsed epoch.

Most highly developed is the best known of the three, the French Masson whose new paintings, and the drawings next door at the Willard Gallery—all American products—manage to combine extreme cruelty of subject and graceful beauty of line and tint without apparent incongruity. He is a superb draftsman, a master of pungent color. Animal battles and human frustrations occupy him. Look at the ferocious yet elegant *Divertissement espagnol*. Painted in butterfly colors, a butterfly is the bull, insects are the fighters, yet a Goya could

be a good painter to put his points across. He is.

Russian Boris Margo has a third approach. He belongs to the "automatic" school—smears paint around the canvas till it takes its own form. Yet the colors and shapes emerge with surprising clarity. He calls all his works "fantasies," wants the spectator to make the program. To me they all look like air raids or impressions of Inferno. In addition to the easel pictures he has a splendid group mounted on scrolls in the Oriental fashion, a further bow to our way of life as these are intended for easy displacement or transportation. There is driftwood sculpture here too, the bits of wood often coated with plaster and arranged to form fantastic universes.

D. B.

TWACHTMAN AT HIS BEST

STRIDING on in his project to exhibit at his Babcock Galleries well-loved American painters of an-

other day, Carmine Dalesio follows up Homer and Blakelock with Twachtman. Now John T. Twacht-



BABCOCK GALLERIES

TWACHTMAN: "Azaleas," 1898.

man is important because not only did he found in 1892 the Ten American Painters who brought us on speaking terms with Impressionism, but he was a tonalist of rare refinement. His favorite subjects were winter waterfalls, for he handled white well, but when he had more shade to play with and used blue and green, he did even better. His scenes of icy Niagara are unre-

lieved—as perhaps they had to be—by other colors, though they are firmer in design than Twachtman usually was. The supreme waterfall from his brush is the *Lower Falls*, Yellowstone, which put some ruggedness into his art, the lovely pink-browns of the geological formation being a splendid background for tremulously brushed evergreens in the foreground.

Lewis Mumford thinks that Twachtman gave the United States the benefit of a bath in Monet. He did this most beautifully in *Azaleas*, of 1898. Indeed Twachtman's early oils, as in the bewitching *Farm Houses*, of 1877, a continental landscape, outrank the later which have rather too much luster of light, becoming on occasion cloying. Mr. Dalesio fortunately knows that Twachtman was an ace pastelist. Given a piece of brown paper he could do almost anything entrancing, like the *Hillside* or *Venice*. His reputation is muted now, but with the works before us there is no need for that, except our own unintelligent neglect.

J. W. L.

CZECHOSLOVAKIA'S EX-AVANT-GARDE

WE HAVE heard plenty about "The Eight" in this country, but Prague had one too—a revolutionary group of painters similarly named and organized in the same year, 1907. Some of its members as well as a group of other modern artists of Czechoslovakia are shown to Americans in a large and handsome exhibition at Demotte. Sponsored by a list of dignitaries, some of the proceeds will go for Czech Relief.

Kokoschka, an Austrian who spent much time in Prague, is the best known of the exhibitors and is blazingly represented by landscapes and by a phosphorescent double portrait of Masaryk and the educator Komensky. But the show goes back further to include—among "The Eight"—airy, pastel-toned impressions by Coubine, the emphatic, dark-toned boating pictures by Feigl, and Spala's Cézannish landscapes. A favorite in the main salon is Jan Minarik whose likenesses of Prague's old quarter, clear as a Canaletto and as sensitive to sparkle, brought him fame at the age of seventy. Present too is V. Nechleba, perhaps the country's best known Academic portraitist here represented by a large, briefly executed work which is fully in keeping with the fresh point of view of the show as a whole.

Among the younger representatives are the adept cartoonist, Hoffmeister, and A. T. Peel, a graphic artist who exhibits lighthearted gouache records of his stay in



DEMOTTE GALLERIES

JAN STURSA: "Gift of the Heavens."

firmer and most progressive of Czech art, and it introduces us to a vital school too little known in America.

D. B.

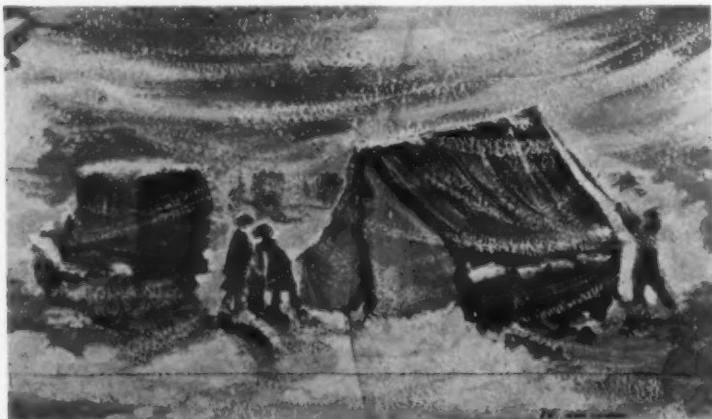
SOLDIER ART

WHO knows? "Fort Custer Style," "Camp Dix Style," etc., may yet come to be descriptive terms in artistic as well as in military vocabulary. At any rate, Fort Custer already has a going atelier, and a pick of its product is at the Museum of Modern Art in what may be the first of a series of soldier shows. Art at that camp started about eight months ago as a recreation project. Army life was enlivened by the classes and private

He uses tiny, brilliant greens effectively against dark chocolate browns. In *Bouquet*, a still-life stringently and equally divided between a background of green and a deep red he offers his best work. J.W.L.

SWASEY

M EASURED dramatics add the dash to portraits by David Loring Swasey at Grand Central (Hotel Gotham). The modeling is always firm, but the most telling thing in these canvases are their well-chosen color schemes and the artist's trick of handling the background so that it becomes a distinct addition to the picture itself—as in the striped wallpaper behind the



MUSEUM OF MODERN ART

PRIVATE JOHN URBAIN: "Tent in a Blizzard."

funds were found for the purchase of materials. Not only has the work been found useful in strengthening camp morale; it also furnishes graphic records.

Some of the drawings and watercolors look professional enough to indicate that art is no new hobby for their creators. There are excellent photographs by Private John Nachmann, while paintings by Dugald Gordon, Henry Fortuna, Miles Tunnacliff, Edward Kingsley, and John Urbain, and drawings of camp from the pencils of Wallace Brodeur and Frank Irvine, to mention just some, could stand on their own.

D. B.

ARTHUR

THE Babcock Galleries in presenting the oils of Revington Arthur make you realize how significant perspective is in this painter's art. His metallically green and yellow landscapes with molasses-like bosky tracts are enlivened only by small figures, three quarters of whom are garbed in intense red, and the fine distances that perspective achieves. Pupil of Nicolaides, Arshile Gorky, and George Pearse Ennis, Revington Arthur has sufficient reason for being as he is.

picture-hatted lady, Minette. A waterscape with sail boats, *Morning—Concarneau* reveals Swasey's favorite sport.

D. B.

LANDSCAPE

THAT Americans have a particular and versatile flair for landscape appears in the group show at Milch. Some fine ones here have



MILCH GALLERIES

FRANCIS SPEIGHT: "West Manayunk."

quality as their only common denominator. There is the Etnier with just that degree of crystal clarity which makes for richness and avoids sterility. This hangs near a Speight remarkable for the atmospheric effect of its segment of a distant view. Then there is a fresh and impressionistic Laufman painted around the clear green which supports the title, *After the Storm*. Still another type is offered by Sheets whose California, abstracted in large, flat areas of browns, brings the desert to New York as Rubin's *Olive Trees*, with its ghostly iridescence, brings a vision of the Holy Land. There are still-lifes here, and figure pieces by Sterne and others. D. B.

GERGELY

I F you'd like a quick tour of New England, pausing to look down the lanes or to examine those details of Georgian architecture and furniture to which the irregularities of age have given an additional patina of charm, Tibor Gergely's ink drawings at Wakefield are an excellent substitute. They are more than that—they point out things you might otherwise miss. Just as many European painters have revealed that they can see New York as an aesthetic object as few natives can, Gergely, an adept Hungarian illustrator, picks the best of New England and sets it down with teasing deftness.

D. B.

O'NEILL; MOLLER

A KIND of strong, forthright, lilting poetry is most interesting at once to compare with poetry of a delicate, subtle essence. At Miss Bonestell's two admirable painters, one a masculine Irishman, Raymond O'Neill, the other a young adver-



BONESTELL GALLERY

HANS MOLLER: "Tennis."

tising design artist who paints like Klee, Hans Moller, can undergo synchronous scrutiny. O'Neill, both in watercolors and oils, leaves a great deal of white paper or white paint showing. So much so that when he paints house roofs, they look like a series of croquet wickets. But his clouds and his trees are gorgeous. He paints with thick, heavily laden strokes, his landscapes now and then suggesting the brindled fervor of Rouault's without the Frenchman's muted tonalities.

Moller is more of an intellectual. His training in commercial design has sharpened and curtailed his forms. Thus, a picture that smites in its delineative power is the tiny gouache, *Tennis*, where the four doubles players have become four variously slanted bobbins with circles for heads and two heads of spectators appear above the board backstop, though nobody sits in the luxurious white iron bench by the net. For those seeking in America the shadow of Klee, or one who some day might wear his mantle, here is the man.

J. W. L.

POSTERS

E SSSENTIAL to this war are posters packed with enough dynamite to get official messages across to civilians, and more and better ones are needed. In search of new ideas, officials of the Section of Fine Arts, of the WPA, and so on, have sponsored an exhibition of poster sketches at the American British Art Center. New slants in design and slogans rather than finished work were sought. They are here aplenty in an exciting show.

Interesting are contributions by sculptors: the effective use of photographs of statues combined with slogans by Anita Weschler and Waylande Gregory. Scenic designers

Horner, Oenslager, and Mielziner had something to say as did Hilaire Hiler, Miron Sokole, and many others including McKnight Kauffer and Harriet Meserole who turned in professional-looking work. Our own poster makers can also take a lesson from a surprisingly good group produced by English school children. For comparison's sake, the upstairs gallery houses a collection of posters used in World War I. They are fussier, dingier, than today's but we are not sure that, by and large, there has been much improvement in a quarter of a century.

D. B.

TRIO

FOR the first weeks in March the Scandinavian Hofstrup and the French Wargny, who share a studio upstairs and use the countryside as subject matter, are at Fifteen. Watercolor, which Hofstrup uses with brief fluidity and Wargny dryly with affectionate picking, is the medium of both. New York landscape and simple still-life are Hofstrup's subjects. Wargny likes to introduce the human element, and his figures have a Gallic dash.

A miniature retrospective of oils, watercolors, and drawings by Victor De Pauw, the Brussels-born, California-trained New Yorker illustrator, follows at Fifteen on March 9. He is able as he is humorous, not only with engaging clowns and other masqueraded figures placed tipsily against clear backgrounds, but also in still-lifes in which he can place a mad chair against a crazy-quilt, or delicately brush a silvery arrangement of driftwood. D. B.

ALICE TENNEY

IN morning and evening the hired men at Miss Wetmore's Newport estate trim high hedges, while temporarily unoccupied members of the pantry staff look on. This is all

according to Alice Tenney, whose remarkable oils flood the Passedoit Gallery with originality. This painter takes a three-legged race, a cluster of hitch-hikers, the paring of toenails, an infant in its play-pen, and makes of such subjects arresting pictures.

This artist is well-rounded: in composition, color, and calligraphy she has talents of a high order. Hitch-hikers shows brilliant effects of light and mass without much line; Pedicure No. 1 shows a fresh celadon green throw against a salmon pink blanket; Ann, the infant, resplendent in lemon yellow stockings studying its hand and flanked by its toys. Alice Tenney caps the show with her pictures of attributes, like *Indolence*, with its broken jug, red pillow, and blue-violet dress, and the Tiepoloesque *Folly*. She is a decorator with something to say. The trite will never interest this female Franklin Watkins.

J. W. L.

CAMPBELL

RICHMOND'S Jewett Campbell, in a first New York show at Guy Mayer, presents a slick and mildly fantastic concept in paintings smooth with bright color. Among the most amusing are the ruins, not of Greece and Rome, but our own republic, as they might appear a thousand years from now with the



PASSEDOIT GALLERY
ALICE TENNEY: "Folly."

Capitol dome deep in sand, the White House reflected in a crystal pool and—a more cheerful thought—a brownstone skyscraper buried to the midriff in an ice pond.

D. B.

FRENCH

WAR shortages hold few fears for the Bignou Gallery. Delving into an apparently unlimited stock, they have brought forth for current appraisal still another group of French nineteenth century paintings. Brand new and quite delightful.



BIGNOU GALLERY
SEURAT: "La Baignade."

ful is Renoir's *Jeune Femme dans un paysage*, surfaced like a lovely green-blue porcelain and sentimental as any hand-painted teacup. The girl in her absurd little shawl, flowers in her lap, a valiant old dog at her feet, has real fragrance. The Renoir landscape, almost as little known, is exceptionally vigorous in color, has paint heavily worked and almost as purposefully directed as a Van Gogh. The latter is also here in one of his most unforgettable aspects in *Les Nuages* movementés.

Then there are the suave delights of Manet's vase of peonies, calling to mind the creamy faces of his black-haired women; a powerful Fantin-Latour *Asters*; and Seurat's little sun-drenched study, *Baignade*. The three Cézannes are more or less familiar as is the Monet. Over the latter we always pause with surprise at the chocolate-box sky and bright green water which go to make up a picture of supreme good taste and beauty.

R. F.

a whole rink of skaters to work from, he can turn out a sparkling pattern.

D. B.

GROUP

WHAT Georges Michel was to Corot, Couture was to Courbet. The André Seligmann Gallery has three out of four in this equation and only Corot, whom we know the best of the lot, must be counted out. Georges Michel, in so supreme a landscape as *Stormy Sky*, would seem to be Dutch-derived, yet he went to England, to the private collections, saw Gainsborough, De Wint, the Dutch, and Constable there, and brought back their influence in his landscapes for Corot to see. If this—and not the exhibiting of Bonington and Constable in the Salon of 1824—is the turning-point towards landscape freshness in French painting, then Clive Bell and the drove of students whom he influenced will have to revise their sights.

Nor would one say that Couture's own oils were so troweled and rugged as to influence Courbet, yet the proof is here in *Pantalon*. Mané-Katz's *On the Reef*, Ary Stillman's *Pachuca*, and Claude Domèe's *Mountain Scene from the Alpes Maritimes* are here and worth appreciation.

J. W. L.

SUNDAY

THREE painters and one sculptor have been a late February attraction at the Vendome Galleries. Ann Kocsis paints her flower pieces, such as *Magnolias*, with the most sense of design, though she made us almost nostalgic for 1940 with *World's Fair*. Ruth Moskin, with the use of Parma-violet purples, obtains some interesting effects against very dense blacks and blues. In watercolor Mildred Ridgely has Edgartown Backyard as her best



FIFTEEN GALLERY
VICTOR DE PAUW: "Circus Elephant."

ART NEWS of AMERICA

(Continued from page 7)

paper. The sculptress is Dora Schatia and in *The Miracle* she suggests the phenomenon of maternity.

The group show now at Vendome has pictures of special note in William Meyerowitz' *Good Afternoon*, Draisin-Regozin's *Still Life with Broken Bottle*, Harriet Allaren's *Ten Meter Class* (a fine racing scene in a spanking breeze), and Sebastian La Gambina's *Self-Portrait*.

J. W. L.

ALDES; THORWALD

BRITTANY'S coast has as much furnished the subject matter for M. Aldes' paintings at the Sixtieth Street Galleries as the French Impressionists have furnished the idiom. Some of the compositions have strength, as the one of a fisherman standing in the rain. Aldes is best with groups by the sea when he sweeps his colors without breaking them up. Watercolors by Clare Thorwald are at the same quarters. This gallery, a relative newcomer to the field, is specializing in the work of its sponsored group which is in no way connected with the Grand Central Galleries. D. R.

THIEME

TWENTY-ONE oils by Anthony Thieme at the Grand Central Galleries, Vanderbilt Avenue branch, have a flair for shiny pools of water caught after the rain on the asphalt of Nantucket streets. Perhaps a trifle on the magazine-cover side in palette and brilliance, they are painted with generously loaded brush, are atmospheric, witness Nantucket and Morning in the Bay. J. W. L.

MORE NEW SHOWS

THE Douthitt Gallery has some historical American portraits. There are Confederate officers, very artistic in their dove-grey uniforms; there is a fine-eyed but rather cadaverous Henry Clay by Jarvis; there is Seward, somewhat brittle in handling and dry in tone by Thomas Hicks. William Ranney's General Francis Maider Crossing the Pedee River is especially interesting as genre.

CALEIFORNIA's sculptor, Ida Degen, has a third of the Argent Galleries where she shows animals together with commissioned examples of religious sculpture in the pseudo-mediaeval manner. Some mosaic stone table tops, well designed, are also by her. Her gallery mates are painters E. Rungius Fulda, whose pastel cats have character, and Edith Marsden whose

watercolor landscapes are strong and fresh in tint though weak in drawing.

FRANK STANLEY HERRING'S watercolor portraits at the Montrouge Gallery take all and sundry from young Air Force pilots to elderly matrons, but he is indubitably more successful and artistic with the weaker sex.

THE nineteen watercolors and drawings at the Estelle Newman Gallery should be asterisked at the contributions of Ruth Lewis for her Revelstone Station, Canadian Rockies, a sensitive pen and wash; Greta Matson for her sepia-ink, Worn Out; Sheva Newman for her Brown Jug; Marie Williams Radamsky for her Boston; and Libbie Segman for her Winter at Mt. Loretto.

AND ACADEMICIAN who usually paints the traditional portrait and calm of twilight landscape but breaks out occasionally in striking bursts of bright color enclosed in high pattern is Serge Novin at the Barbizon-Plaza. In the first New York exhibition of this French painter one of the departures, Autumn Jazz together with a gay Mexican screen are the ones that make a lasting impression.

SCULPTURES and paintings are in the New York debut at Number 10 of Chester LaFollette, native of the State of Washington. He studied sculpture first, and his academic heads are sound examples of their type. The paintings are more adventurous—he has a cute and humorous way of grouping children and of seeing people disporting on beaches.

THE Catharine Lorillard Wolfe Art Club, exhibiting at the American Fine Arts Gallery, has the following work that stands out in its showing of almost three score paintings, watercolors, and pastels: Louise Norbury's Gathering Clouds, The Open Road by Victoria Mayo Lamb, Mildred Miller's Grand Canyon, Virginia Adolph's Red Barns, Caroline Bell's October, The Court of the Hound by Grace Ellingwood Rich, and Helen Savier Du Mond's Autumn Mirror.

THE American Scene, that part of it which comprises quiet, hilly farmlands, sleepy villages or the less active of the wharfs at Gloucester is what William Fisher celebrates in his show at the Eighth Street Gallery. He does it ably.

There is nothing startling about these pictures but there is a lot of strength in them.

done an amazing job of grime-removing, frame-freshening to show off its nineteenth century painters.

The city's art history has been a long one, and most of the important native sons are included in the show. George Jacob Beck, who came there with Wayne's army, was the first painter. In 1818 the Western Museum Society, to which Audubon came as taxidermist in 1820, was organized, and by 1829 there were three going museums in the city with an Academy of Fine Arts following a decade later. James Beard, the Frankensteins, and the sculptors Hiram Powers and Frederick Eckstein were among the best of the early artists. Infiltration from the East brought further enrichment. Between 1870 to 1890 Cincinnati experienced her artistic Golden Age with the independent Twachtman, Duveneck, Joseph DeCamp, and Robert Henri.

Cincinnati Artists of the Past

RECLAMATION is the note in the Cincinnati Art Museum's show of "Cincinnati Artists of the Past." The Museum has dug into its own collections for all but four of the 105 items exhibited, and has



CINCINNATI ART MUSEUM

AUTHENTIC MID-WEST Americana in the Eastman Johnson tradition: "The Long Bill" by James H. Beard.

Eugene Higgins

(Continued from page 14)

a typically umbrageous place, in the arch of an unlit staircase of the painter's New York studio far West on 22nd Street.

Here, his *Wanderjahre* spent, he

settled in 1905. He has been a tenant of it ever since. Even though the capacious studio windows can't be cleaned from the outside, the floors are by now rotting, the old coal grate no longer has its scuttle of coke, the place has no terrors for Higgins. With an old

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cobblestone that he picked up during alterations of Madison Square years ago he generally grinds his own colors, for he maintains that the true property of color is brought out by grinding and not by the commercial process. The commercial colors, he feels, have too much oil in them because insufficiently ground. The manufacturers put too much white wax in their pigments, under which system cobalt, for instance, which has a good deal of beauty when you grind it, becomes useless. These pigments are also apt to be loaded with aniline dyes that ruin other colors when juxtaposed.

Higgins may have learned this lesson about colors—for his have a purity and integrity that is restful—from none other than Gérôme, under whom he worked for two years at the Beaux-Arts. Gérôme, who had detected the ability of Eakins, was a sincere and capable teacher however little we may esteem his meticulous art today. But he had a bad temper. One day when Higgins showed him colors he had ground too rapidly Gérôme exploded. "You call that the palette of an artist; it's the palette of a house painter!"

Higgins' memory of these days is more vivid than that of more recent ones. Then the students were supposed always to paint with a mahlstick in their left hand as support for their right. In actual fact they rarely did—until Gérôme made his rounds, when there would be a rush for the discarded mahlstick, for unless he saw it in the student's grasp the master would not oblige with a criticism.

Devotion to Rembrandt is profound in Higgins. For him the Christ at Emmaus is one of the supreme Rembrandts; it used to have an influence on the young artist but he thinks it does no longer. Living in an old studio where the works of other painters (one notices only an early Leon Kroll very much like a Wyant) are absent, Higgins keeps away from influences now. Influences are good for youth, he says, but when the artist becomes, as it were, indifferent to all other art except to express his own, then things begin to come to him. One doesn't start to improve until one doesn't care about success.

Higgins' success came to him too late to influence his work. From 1905 on he sent in to the shows but over and again the painting would come back with a rejection slip. About the time of the First World War he began to sell a few pictures. There were one man shows at reasonable intervals (the latest held last autumn at the Corcoran) and a few collectors, including his most helpful admirer, Dr. C. J. Robertson who now owns nearly

forty paintings by Higgins. Then there are whole flocks of prizes—the Logan, the Norman Waite Medal, the Altman, to mention but a few—won with astonishing little fuss and effort on his part. Even today, with a brand new exhibition coming on and his print picked as best in show at the National Academy's Society of Etchers Annual, Higgins is hardly sensational. There is something so quiet and sound about his art that it infiltrates people's minds rather than taking them by storm.

Higgins, like a philosopher, has decreased his wants and thereby increased his satisfactions. He draws from memory, and draws the poor and lowly, the farmers and fishermen, the simple manual toilers of the world. He needs no models, except his own preliminary sketches. One day a well-dressed girl rang at his studio and offered to model for him. "If you came here in rags," Higgins told her, "I'd give you a job." She came back in four days, saying that she couldn't find anything. That wouldn't have happened in Paris, where you could procure old rags in the market for a few sous.

Ideas for pictures come easily to Higgins and he gets them out of his head and on to canvas quickly, knowing that if he doesn't they'll stay in his head and be buried. One of his first paintings, hanging now above the old black mantel in the studio, is *The New Calvary*, of 1908, which was and still is properly Socialistic. It shows three crosses, a burning city, and the poor coming in to their own. It is dark, as what picture by this lover of Daumier, Millet, and Goya is not? But its composition is somewhat cluttered and diffused—which is not characteristic of Higgins since at least 1920, the year, by the way, in which he was elected an Associate of the National Academy. His mature pictures are splendidly balanced, drawn, and felt, the figures in them almost sculpturesque in their tactility, rough-hewnness, and clarity of line. Ten of the pictures in Mr. Kleemann's present exhibition have been painted in light glazes on a gesso ground, and hence do not seem as stolid as when thick body color was used. Yet there is nothing stationary, except the point of rest, in any of Higgins' paintings. They are surrounded by nature in storm. They depict workers. Suffering and toil comes out in every line. Yet in these dramas—for the subject matter as well as the lighting is dramatic—there is a steadfastness, a strength, a calm that is reassuring.

In their browns, deep greens, and darkest purples they express the thoughtful, level-sighted, and justice-loving mind which they inhabit with honest distinction.

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ART EDUCATION in America

PHILADELPHIA, PA.: Temple University's Stella Elkins Tyler School of Fine Arts has been enlarged by the appointment of additional faculty. Dr. Herman Gundersheimer, former Director of the Rothschild Museum in Frankfort, teaches history of art. Rudolf Staffel teaches ceramics and industrial arts, Leon Engers gives a painting class, and Arthur Munn is consultant on commercial art.

SAN FRANCISCO, CAL.: The National Education Association's Department of Art Education, the only national organization of art teachers, met in convention at San Francisco late in February. Subjects of discussions were contemporary architecture and crafts, art in the schools, and contemporary painting and sculpture. Among the speakers were designer Dorothy Liebes, ceramist Glen Lukens, art school director Rudolph Schaeffer, Waldemar Johansen of Stanford University, and Eugene Myers of North Dakota State Teachers College.

SYRACUSE, N. Y.: At the College of Fine Arts of Syracuse University Dr. William Hekking, former director of the Albright Gallery at Buffalo and of the Columbus School of Art, is assistant professor of painting during the leave of absence of Mrs. Marion Bruce Zimmer.

CINCINNATI, O.: The Cincinnati Art Museum's activities include many courses free to members. History of painting, interior decoration, weaving, sketch classes for adults, modeling, and metalwork are offered in addition to gallery talks.

CINCINNATI, O.: Unique and practical idea in art education is the co-operative course offered by the University of Cincinnati's School of Applied Arts. After the

first year, students alternate between the school and actual jobs in their field in cities in many parts of the country. Prevailing wages are paid. Architecture, industrial art, design, ceramics, interior decoration offered.

CLEVELAND, O.: Courses for adults, free to members at the Cleveland Museum of Art, include lectures on American painting, the collecting of Oriental and decorative arts.

INDIANAPOLIS, IND.: The Stuart Studios, 121 Monument Circle, offer a correspondence course in portrait painting. Books One to Five of the course instruct in charcoal drawing while oil portraiture is discussed in a further course.

MERIDEN, CONN.: On March 17, the monthly lecture at the State Trade School Auditorium will be a drypoint demonstration and discussion of prints by Philip Kappel.

NEW YORK, N. Y.: Walter Quirt offers a Sunday course entitled "Dynamics of Art," at Pinacotheca. The understanding by each student of the basis of his own interest in art is the objective. Full course is \$25, single sessions for individual analysis, \$2. For information, communicate with Walter Quirt, 114½ Perry Street, N.Y.C.

NEW YORK, N. Y.: Announcement is made by the trustees that the name of the New York School of Fine and Applied Art, an outgrowth of classes established by William Chase and reincorporated in 1909 under the direction of the late Frank Alvah Parsons, has been changed to the Parsons School of Design.

NEW YORK, N. Y.: At the Universal School of Handicrafts, Rockefeller Center, the rolls are open for courses in sculpture, painting, and many craft branches under well known faculty members. Fees are \$80 monthly for twenty-four full school days, or \$5 daily.

NEW YORK, N. Y.: Application of art to the war effort is subject of several timely courses. Principles of camouflage are taught at the Brooklyn Museum by Mme. Lydia Nadejena, Mondays at 4 p. m. The same subject is offered in day and evening classes at Manhattan's American School of Design. Both series suggested for women. At Cooper Union an engineering approach to artists interested in machine design is discussed in a special course dealing with problems of quantity production, etc.

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ART NEWS

Lucas y Goya

(Continued from page 18)

Dukes of Alba. His wealthy patrons having gone into exile, and he having never thought to provide for the future in his prosperous days, it was in poverty that Lucas died in 1870.

His self-portrait, also shown with the Lazaro Collection, reveals meditative eyes over an arched and energetic nose. His contracted eyebrows seem to testify to his exceptional memory and power of concentration. For it has been said that he detested painting models, whether nature or bull-fights or even persons. He preferred to take mental notes to be later transferred to paper or canvas.

Among Lucas y Padilla's earliest works shown are two oils dated 1850 representing allegories of The Dance and The Concert—sketches for the ceiling decorations of the Teatro Real. One of them supports D. Elias Tormo's comment that "French art has here triumphed over Spanish." Their foreign academic note may be due to the influence exerted by the French scenic painter Henri Philastre of Bordeaux, then working in Madrid. Nor does The Cascade, probably a sketch for one of the murals executed for the Marqués de Salamanca, reveal Lucas as more fortunate in the handling of similar decorative problems.

Totally different are the romantic Pilgrimage in Galicia, also signed and dated 1850, and its companion-piece Galician Marine. Here we meet with a dualism between Venetian elements in the treatment of personages and sky on the one hand, and with a maturing nineteenth century Impressionism in that of sea and shore on the other. Venetian influence, too, persists in the small figures, painted as if he had used sealing-wax instead of pigment, of The Fishermen and Country Fair, the latter signed and dated 1858. In these entrancing tondi with their cool sapphire blues and emerald greens, Lucas has probably reached his highest point in evocative landscape painting. Purely Spanish in subject matter by contrast is Cavalcade with boys riding on a donkey silhouetted against a cold sky and waste open spaces. Characteristically Lucas in the latter is the impasto, which is applied as if by a whirlwind.

The Fiesta de San Antonio de Florida reveals to us Lucas not as a Romanticist but as an Impressionist. An Impressionist, to be sure, taking over from the eighteenth century in France. Whether he went directly to French sources or whether found them in Goya is a problem too complex to be solved now. Various versions exist of this subject, among them, for instance,

a watercolor dedicated in 1856 to King Francisco de Asís. The atmosphere of the place, with its ebullient Madrid crowds, the Manzanares river, and the Church of the Saint unchanged since Goya's day, is admirably caught in this suggestive, sketchy canvas.

At this point it is timely to raise the problem of Goya and Lucas. Lucas was fascinated by Goya which in itself is of merit in a day when the latter was held in relative disfavor. El Greco, if known at all, was a target for mockery, Velazquez enjoyed esteem, but Murillo was still the darling. With the exception of a few cognoscenti, mostly foreigners who concentrated on his etchings, Goya's importance was not yet realized. To Lucas Goya was both an idol and a challenge. And if Lucas often comes close to Goya—sometimes dangerously close—we must not dismiss him as unoriginal. Ultimately the blame rests not with Lucas but with the critics who have not yet fully penetrated into the identity of either artist. In the difference between his model and his own work Lucas establishes his individuality. This is illustrated in The Maja represented on a balcony with the classical Spanish procress whispering in her ear while a man leers through the iron reja. Lacking Goya's harmonization of intermediary tints in such subjects, the general effect of Lucas' colors is stronger. Here is the nineteenth, not the eighteenth century, bringing with it another palette and new plastic values in dealing with the human body as mass in space. Another canvas, too, invites comparison. In The Republic Leading Spain on the Way of Progress, signed and dated 1861—we concur with Du Gué Trapier that it represents an allegory of the abolition of the Inquisition in the year 1834—the two majestic figures in the foreground are Lucas' and the curtain of grotesque faces in the background are Goya's seen through the eyes of his disciple.

It has never been proved whether his African scenes, painted around 1859, were painted in Africa or not. Sr. Lazaro's Moors of Tetuan which belongs to that group shows Lucas again in a different aspect. Its Romanticism links it with Delacroix. Magnificent in color, the spirited drawing of the galloping Arab horsemen shows to what extent Lucas was capable of suggesting movement.

A number of drawings and watercolors are shown too, many among them rivaling the canvases in interest. They deserve to be the subjects of special study.

Lucas' son, namely Eugenio Lucas de Villamil, was an ardent admirer of both his father and of Goya, inclinations at work sometimes separately, sometimes jointly

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in his paintings. This double affinity sometimes makes scholars groan, but it is the reward of unbiased eyes to enjoy in the work of Lucas' son those special qualities which we find in the sketch on page 19, an informal yet trenchant aperçu which, while having affinities with most "modern" artists of the nineteenth century, owes its manner to no one.

This artist further executed over twenty ceiling decorations for Parque Florida, residence of his patrons, Sr. and Señora de Lazaro, to whom we are indebted for the current exhibition. His bull-fight scenes are either good impressions or good narratives of the atmosphere, drama, and the settings of the spectacle. The latter, at times, would be more convincing had he used color truer to the demands of the subjects. As an iconographical group they will always be noteworthy for, curiously enough, Spain the country of bull-fights, had not too many artists who turned their attention to the national sport. Lucas de Villamil's Chulapas (reproduced in color on cover) is a charming panel in itself and remarkable for the affectionate fidelity to a tradition of which, in his century and period, he was the last exponent.

Picasso

(Continued from page 23)
court with its old stables and servants' dwellings. . . One of the stables was used for sculpture. It had an ordinary strip of narrow horizontal window and when there was not sufficient light the door would be left open. The door was left open for perspective too. You cannot imagine anything more exciting than standing off in the courtyard and looking into the stable to one of his big tree-like white plaster figures. Often he "seeded" his sculpture in the château park. Sometimes they had an exotic, plant-like quality, such as the monument to Apollinaire. They just grew, without a base or an arranged setting, as though they had sprung from his very earth.

The last time I saw Picasso's pictures with Picasso was not in the dust-drenched sunlight of either of his studios or the gentle countryside of France; but under the Boulevard des Italiens, in a subterranean world. He had a great corridor to himself, with rooms leading off it, and in those rooms the paintings and drawings were stacked in their familiar order. Again he pulled out undreamed-of treasures. Again his eyes sparkled with amusement in showing something he had carefully hidden from the public eye.

And there in that stricken Paris he still is. . . Our thoughts go out to him and worry over him.

COMING AUCTIONS

Paintings: American 19th Century & Old Masters

PAINTINGS from various owners including property of Daniel W. Patterson, New York, will be dispersed at public auction sale on March 5th at 8:15 P.M. at the Parke-Bernet Galleries following exhibition commencing February 28.

Among the paintings by American artists are fine landscapes by Inness, Hassam, Wyant, Murphy, Lawson, and a seascape by Thomas Moran. There are portraits by Inman, Jewitt and others. An historical painting of The Trial of John Brown and his Accomplices Before the Court of Charleston (1859) is by the French artist Eugene Antoine Guillon.

Two important Corots figure among the French paintings, as well

nineteenth century furniture includes pieces by distinguished cabinetmakers. Among the Van Cortlandt objects are a set of six carved mahogany side chairs by Goddard of Newport. Furniture of other owners offers a Rhode Island three-shell carved mahogany block-front kneehole desk of the Goddard type; a Sheraton inlaid mahogany bow-front sideboard perhaps by Leverette of Salem; tables and other pieces by Henry Connelly of Philadelphia; a slant-front walnut desk with the printed advertisement label of William Savery of Philadelphia; a fine inlaid mahogany semi-circular card table attributed to Townsend of Newport; and other notable objects. A small group of English furniture includes a Regency dining table and such rarities as Georgian terrestrial and celestial globes.



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ALEXANDER H. WYANT: "Reminiscence of Vermont: Sun Bursting Through the Clouds."

as examples by Couture, Henner, Ingres, Boldini, Raffaelli, Cazin, Harpignies, Ziem and others. By Doncre is a work entitled Conversation Piece.

Included also are Reynolds' full-length portrait of General Stringer Lawrence and other British works. There are religious pieces by Van Dyck, Raibolini and Carpi, as well as other early Italian and Flemish works.

Williams, Van Cortlandt: American Antiques

EARLY American furniture, por-traits, silver, and decorative objects, property of Mrs. Nelson B. Williams and other owners, including heirlooms of the Van Cortlandt family, will be dispersed at the Parke-Bernet Galleries on the afternoon of March 7, following exhibition from February 28.

American eighteenth and early

In a group of American portraits are two by Ezra Ames and a work by the British Thomas Phillips.

Other Auctions of the Fortnight

FURNITURE and decorations, chiefly French and English property of Mme. Evelyn Pardridge, Mrs. Nelson B. Williams, John P. Kane, and other owners, will be dispersed on the afternoons of March 12, 13, 14 at the Parke-Bernet Galleries, and exhibited from March 7. There is a wide assortment of silver and decorative paintings.

First editions, Americana, books on the sea and ships, and other material, property of John P. Kane and other owners, together with Grolier Club publications from the estate of the late Edward C. Gale, will be auctioned at the Parke-Bernet Galleries on March 11 and 12, following exhibition from March 7.

WHEN & WHERE TO EXHIBIT

ALBANY, N. Y.: Albany Institute of History & Art, May 6-June 1. Artists of Upper Hudson Annual. Open to artists residing within 100 miles of Albany. Mediums: watercolor, pastel & sculpture. Jury. No prizes but one object will be purchased by Institute. Entry cards and works due Apr. 24. Albany Institute of History & Art, 125 Washington Ave., Albany, N. Y.

ATHENS, GA.: University of Georgia Art Gallery, Apr. 9-30. Southern States Art League Annual. Open to active members (members must be practising artists born in South or resident there for 2 years). All mediums. Jury. Cash prizes. Entry cards & works due March 9. Ethel Hutson, Secretary-Treasurer, 7321 Panola St., New Orleans, La.

ATLANTA, GA.: Atlanta University, Apr. 19-May 10. Negro Artists Exhibition. Open to all Negro artists of America. Mediums: oil & watercolor. Jury. \$500 in prizes. Entry cards due Apr. 4; works Apr. 8-13. Hale Woodruff, Art Exhibition Chairman, Atlanta Univ., Atlanta, Ga.

CHICAGO, ILL.: Art Institute, May 14-Aug. 23. 21st International Exhibition of Watercolors. Open to all artists. Mediums: watercolor, pastel, drawing, monotype, tempera, gouache. Jury. Entry cards due Mar. 23; works Apr. 9. Daniel Cattan Rich, Director of Fine Arts, Art Institute of Chicago, Chicago, Ill.

COLUMBUS, O.: Gallery of Fine Arts, Apr. 21-May 3. Annual Everyman's Exhibit. Open to residents of Columbus & those within radius of 30 miles. All mediums. No jury. Cash prizes. Entry cards & works due Apr. 15-17. Paul Yeagley, Exhibition Chairman, Columbus Gall. of Fine Arts, Columbus, O.

DALLAS, TEX.: Museum of Fine Arts, Mar. 29-Apr. 25. Allied Arts Annual. Open to residents of Dallas County. All mediums. Jury. Cash prizes. Entry cards & works due Mar. 26. Richard Foster Howard, Director, Dallas Museum of Fine Arts, Dallas, Tex.

FITCHBURG, MASS.: Fitchburg Art Center, Sept. 13-Oct. 6. Regional Art Exhibition. Open to artists of central Mass. All mediums. No jury. No prizes. Works due Sept. 1. Daniel Tower, Director, Fitchburg Art Center, Fitchburg, Mass.

HARTFORD, CONN.: Avery Memorial, Apr. 25-May 17. Independent Painters & Sculptors of Hartford Annual. Open to all artists. All mediums. No jury. Popular prize. Entry fee \$1. Out-of-town entries due Apr. 15; Hartford entries Apr. 20. Mary A. Dunne, 71 Asylum St., Hartford, Conn.

HARTFORD, CONN.: Morgan Memorial Museum, Mar. 28-Apr. 19. Connecticut Academy of Fine Arts Annual. Open to all artists. Mediums: oil, sculpture & black-and-white. Jury. Prizes. Works due Mar. 20. Carl Ringius, Secy., Box 204, Hartford, Conn.

COMPETITIONS & SCHOLARSHIPS

CUMMINGTON SCHOOL, CUMMINGTON: Competitive scholarship in painting & apprenticeship in ceramics. Living & instruction provided for 10-week summer session. Open to young men & women who have completed secondary school & done considerable work in their fields, & who cannot finance study without full aid. Applications due Mar. 15. Write for blank & instructions to Registrar, Cummington School, Cummington, Mass.

EMBLEM DESIGN CONTEST: \$500 in prizes for design of emblem for American Psychiatric Assoc. Open to all artists, art teachers & students. Closing date Apr. 15. For details write Dr. Greasy Zilberg, Chairman of Committee on History of Psychiatry, 14 E. 75th St., New York, N. Y.

HIGH MUSEUM SCHOOL OF ART, ATLANTA: Two full scholarships for one year's tuition. Open to high school seniors of Southeast. Samples of work must be submitted by July 1. L. P. Skidmore, Director, 1262 Peachtree St. N.E., Atlanta, Ga.

HIGH SCHOOL COMPETITION: Thirty scholarships for full and half tuition at Kansas City Art Institute. Open to high school students graduating in winter or spring of 1942. Examples of work due May 15. Write for entry blank to Kansas City Art Inst., 4419 Warwick Blvd., Kansas City, Mo.

LIFE ART COMPETITION: \$1000 in purchase prizes offered by LIFE magazine to men of the armed forces. All pictorial mediums. Subject matter must relate to artist's experience while on active duty. Closing date May 4. Army men may send entries to: Pictorial Branch, Bureau of Public Relations, War Dept., Washington, D. C., for LIFE Art Competition. Navy, Marine Corps & Coast Guard entries go to: Public Relations Bureau, Navy Dept., Washington, D. C., for LIFE Art Competition.

MONTICELLO COLLEGE, ALTON: Ten scholarships of \$200 each. Students must submit samples of their work and meet entrance requirements of the college. Work due May 1.

JACKSON, MISS.: Municipal Art Gallery, April. Mississippi Art Association's National Watercolor Annual. Open to all American artists. Mediums: gouache, watercolor, tempera. Jury. \$50 prize. Works due Mar. 26. Mrs. W. B. Hamilton, 839 N. State St., Jackson, Miss.

MILWAUKEE, WIS.: Milwaukee Art Institute, Apr. 1-30. Wisconsin Painters & Sculptors Annual. Open to residents residing in Wisconsin for at least one year. Mediums: oil, watercolor, pastel & sculpture. Jury. Cash prizes & medals. Entry cards & works due Mar. 23. Marion L. Burnham, Secretary, 772 N. Jefferson St., Milwaukee, Wis.

NEWARK, N. J.: Academy of Arts, Mar. 22-Apr. 11. New Jersey Artists Annual. Open to New Jersey Professional artists. Mediums: oil, watercolor & pastel. Prizes. Write T. R. Bogut, Director, Academy of Arts, 847 Broad St., Newark, N. J.

NEWARK, N. J.: Academy of Arts, Apr. 12-25. Amateur Artists Exhibit. Open to amateur artists of North & Central N. J. Mediums: oil, watercolor, pastel. Scholarship awards. Write T. R. Bogut, Academy of Arts, 847 Broad St., Newark, N. J.

NEW ORLEANS, LA.: Arts & Crafts Club, Apr. 4-25. Members Annual. Open to members (dues \$5.00). Mediums: painting, sculpture & ceramics. Jury. \$100 prize. Works due Apr. 2. Edith Norris, Secretary, 712 Royal St., New Orleans, La.

NEW YORK, N. Y.: Academy of Allied Arts, Apr. 16-May 16. Spring Salon. Open to all artists. Mediums: oil & watercolor. No jury. No prizes. Entry cards & works due Apr. 4. Leo Nadon, Director, 349 W. 86th St.

NEW YORK, N. Y.: Eighth St. Gallery, Apr. 19-May 2. Audubon Artists Exhibition. Open to professional artists of New York City & its environs. All mediums. \$3 fee. Jury. Entry cards due Apr. 12; works Apr. 17. Murray Rosenberg, Secy., 740 W. 187th St., New York, N. Y.

NEW YORK, N. Y.: Fine Arts Galleries, Apr. 8-28. Society of Independent Artists Annual. Open to all artists, on payment of \$5.00 membership fee. All mediums. No jury. No prizes. Entry cards due Mar. 13; works Mar. 31. Fred Buchholz, Secretary, 19 Bethune St., New York, N. Y.

NEW YORK, N. Y.: National Academy of Design, Apr. 8-May 16. National Academy of Design Annual. Open to all American artists working in U.S. Mediums: painting & sculpture. Jury. Works due Mar. 23 & April. National Academy of Design, 1083 Fifth Ave., New York, N. Y.

PARKERSBURG, W. VA.: Parkersburg Fine Arts Center, Apr. 26-May 30. Fourth Annual. Open to residents & former residents of O., Pa., Va. & W. Va. Mediums: oil & watercolor. Fee \$1 for each class entered.

A. N. Sullivan, Secy., Monticello College for Women, Alton, Ill.

POSTER COMPETITION: \$350 in cash prizes & free hospitalization for posters designed to create good will for community hospitals & to publicize National Hospital Day. Closing date Mar. 20. C. Rufus Rose, National Hospital Day Committee, American Hospital Association, 18 E. Division St., Chicago, Ill.

POSTER CONTEST: McCandlish Awards for 1942. \$1000 in prizes for poster designs advertising G-E Mazda Lamps, Hellman's Mayonnaise, Swan Soap & Local Beer. Jury. Entries due Apr. 15. McCandlish Lithograph Corp., Roberts Ave. & Stokley St., Philadelphia, Pa.

PULITZER TRAVELING SCHOLARSHIP: \$1500 to American art student between 15 & 30. Work due April 6 & 7. Art Schools of National Academy of Design, 109th & Amsterdam Ave., New York, N. Y.

RED CROSS COMPETITION: American artists are asked to submit works interpreting the activities of American Red Cross. Mediums: paintings, posters, watercolors, drawings & prints. \$300 for each item purchased for nation-wide display; \$40 for oil sketches or watercolors, \$20 for drawings & \$10 for prints not to be used for display. Closing date Mar. 18. American Red Cross Competition, Section of Fine Arts, Public Buildings Administration, Washington, D. C.

SCHOLASTIC AWARDS: Cash prizes, and 35 scholarships for one year's tuition at well-known art schools. Open to undergraduates in seventh through twelfth grades. Winners will be chosen at National High School Exhibition at Carnegie Inst., Pittsburgh, in May. Regional exhibits will be held in 16 cities prior to this. All mediums. Scholastic Awards Committee, 220 E. 42nd St., New York, N. Y.

SCHOOL OF FINE AND APPLIED ART, PORTLAND, ME.: Scholarship of one year's tuition to a Maine high school graduate. Examples of work due July 16. Alexander Bower, Director, School of Fine and Applied Art, 111 High St., Portland, Me.

BOSTON, MASS.: Guild of Boston Artists: Members Exhibit, Mar. 2-14.

Grace Horne Gall.: R. Bassett; Wm. Draper, to Mar. 7. R. Tudor; C. Blanchard, Mar. 9-28.

Inst. of Modern Art: Abstractions, to Mar. 11. Museum of Fine Arts: Contemporary Amer. Expressionists, to Mar. 16.

Public Library: Augustus John, to Mar. 31. Vose Gall.: Boston Soc. of Watercolorists, to Mar. 7.

BRADENTON, FLA.: Memorial Pier Gall.: Flowers & Floral Ptg., to Mar. 31.

BURLINGTON, VT.: Fleming Museum: Northern Vermont Artists, to Mar. 31.

CEDAR RAPIDS, IA.: Art Assoc.: Ed. Bruns, to Mar. 31.

CHICAGO, ILL.: Mandel Bros.: Bohemian Arts Club, to Mar. 14.

Renaissance Soc.: John Sloan, to Mar. 7.

CINCINNATI, O.: Art Museum: Cincinnati Artists of Past, to Apr. 19. Artists & Craftsman of Cincinnati, to Mar. 29.

CLEARWATER, FLA.: Art Museum: Contemporary Amer. Ptg. Annual, to Mar. 15.

CLEVELAND, O.: Museum of Art: Contemporary Mexican Ptg., to Mar. 10. Dali: Myers, Mar. 10-29.

COLUMBUS, O.: Gall. of Fine Arts: Nat'l. Prison Art, to Mar. 31.

DALLAS, TEX.: Museum of Fine Arts: M. Lindsey, to Mar. 7. Contemporary Figure Ptg.; Early Prints, to Mar. 21.

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBUQUERQUE, N. MEX.: La Quinta Gall.: Santa Fe Artists, to Mar. 31.

ATHENS, GA.: Univ. of Georgia: Contemporary Amer. Artists, to Mar. 30.

AUBURN, N. Y.: Cayuga Museum: Miniature Ptg.: L. & M. Bailey; G. Grant, to Mar. 31.

AUSTIN, TEX.: Univ. of Texas: Nordfeldt, to Mar. 7; Amer. Wood Sculpture, to Mar. 31.

BALTIMORE, MD.: Johns Hopkins Univ.: Giorgione & His Circle, to Mar. 21.

Museum of Art: Sokol, prints, to Mar. 8. Max Weber, to Mar. 14. 20th Century Ptg., to Mar. 15.

BINGHAMTON, N. Y.: Museum of Fine Arts: Guide Horvath, to Mar. 31.

BLOOMINGTON, IND.: Indiana Univ.: Still-Life Ptg., to Mar. 14.

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DAYTON, O., Art Inst.: Van Gogh; Sheets: Kneze; Cewles, to Mar. 31.
DELAWARE, O., Ohio Wesleyan Univ.: Beck: Hudson; Burkhardt, to Mar. 30.
DENVER, COLO., Art Museum: Tom Johnson: W. Scott, to Mar. 31.
EMPORIA, KAN., State Teachers Coll.: Corcoran Biennial Oils, Mar. 4-18.
FORT WAYNE, IND., Art Museum: Zarach, sculpture & watercolors, to Mar. 31.
FORT WORTH, TEX., Public Library: West Texas Competitive Show, Mar. 3-21.
GREAT FALLS, MONT., Art Center: L. Henkera, to Mar. 9. J. Greenleaf, Mar. 9- Apr. 20.
GREEN BAY, WIS., Neville Public Museum: Norman Rockwell, to Mar. 25.
HARTFORD, CONN., Moyer Gall.: Contemporary Ptg., to Mar. 15.
HOLLYWOOD, CAL., Peris Gall.: G. Biddle; H. Sardeau, to Mar. 10. Milt Gross, Mar. 10-28.
INDIANAPOLIS, IND., Herron Museum: Horse in Art; French Watercolors & Drawings, to Mar. 31.
IOWA CITY, IA., State Univ. of Iowa: Artists of Upper Mississippi, Mar. 3-23.
KALAMAZOO, MICH., Inst. of Arts: Old Dutch Masters, Mar. 4-Apr. 5.
KANSAS CITY, MO., Nelson Gall.: Midwestern Exhibition, to Mar. 30.
LAKE WORTH, FLA., Lauriston Bldg.: Contemporary Amer. Artists, to Mar. 31.
LOS ANGELES, CAL., County Museum: California Watercolor Soc. Annual, to Mar. 8. Vlaevens Gall.: E. Van Leyden, to Mar. 8. Van Young, Mar. 10-30.
LOUISVILLE, KY., River Road Gall.: Kit Jones: Hogarth Engravings, to Mar. 14. Arthur Allen, Mar. 7-28.
LUBBOCK, TEX., Texas Tech. Coll.: Prairie Print Makers, to Mar. 10. Cleveland Watercolor Exhibition, to Mar. 31.
MASSILLON, O., Massillon Museum: Ohio Watercolor Soc.; Amer. Primitives, to Mar. 31.
MEMPHIS, TENN., Brooks Memorial Gall.: Through the Amer. Landscape, to Mar. 27.
MILWAUKEE, WIS., Art Inst.: Picasso, to Mar. 13. Lempleks to Mar. 31.
Milwaukee-Downer Coll.: Joseph Smith, to Mar. 22.
MINNEAPOLIS, MINN., Inst. of Arts: Segonzac, to Mar. 15. French Prints, Mar. 3-31.
Univ. Gall.: Non-Objective Ptg., to Mar. 30. 20th Century Sculpture, to Mar. 22. Amer. Watercolors, to Mar. 27.
NEWARK, N. J., Acad. of Arts: Matthew Geddes, to Mar. 21; Art Club: New Jersey Artists Annual, to Mar. 31.
NEW HAVEN, CONN., Public Library: Minna W. Smith, to Mar. 13.
Yale Art Gall.: Art of Australia, Mar. 3-29.
NORMAL, ILL., Illinois State Normal Univ.: Amer. Negro Art, to Mar. 31.
OAKLAND, CAL., Art Gall.: Oil Annual, to Mar. 29.
OMAHA, NEB., Joslyn Memorial: Amer. Negro Art; Indian Art to Mar. 22. Tucson Watercolor Club, to Mar. 30.
PARKERSBURG, W. VA., Fine Arts Center: "The Circus," to Mar. 31.
PENSACOLA, FLA., Art Center: Calif. Watercolors, to Apr. 10.
PHILADELPHIA, PA., Art Alliance: Reilly: Gaudin, to Mar. 6. Castellon, Mar. 3-15. Beagley, Mar. 7-27.
Penn. Acad. of Fine Arts: Mary Butler, Mar. 7-Apr. 5. Amer. Prints, to Mar. 14.

NEW YORK CITY
A.C.A., 26 W. 8... Harry Sternberg, to Mar. 14
A-D, 130 W. 46... Advertising Art, to Mar. 28
Allison, 32 E. 57... French Etchings, to Mar. 15
American British, 44 W. 56
N. Y. Soc. of Women Artists, to Mar. 16
American Fine Arts, 215 W. 57
Abstract Artists, Mar. 8-24
American Inst. of Decorators, 595 Madison Group, to Mar. 13
American Place, 509 Madison
U'Keeffe, to Mar. 17
Argent, 42 W. 57
Marsden: Fulda; Degen; Sculpture, to Mar. 7
Nat'l. Assoc. Women Artists, Sculpture, Mar. 9-21
Artists, 113 W. 13... Boris Margo, Mar. 3-16
Art Students League, 215 W. 57
Members Oils, Mar. 3-14
Ass. American, 711 Fifth. Benedito, to Mar. 10
Umberto Romano, Mar. 11-28
Babcock, 38 E. 57.....Arthur, Mar. 2-14
Barbizon, Lexington at 63... Roth, to Mar. 10
Barbizon-Plaza, Sixth at 58... Novins, to Mar. 5
N.Y. Soc. of Craftsman, Mar. 9-22
Barzansky, 860 Madison... Group, to Mar. 31
Bignou, 32 E. 57
19th Century French, to Mar. 28
Bonestell, 106 E. 57.... Ben-Zion, Mar. 9-21
Brooklyn Museum... Mount: Quidor, to Mar. 8
Modern Drawings, to Mar. 15
Buchholz, 32 E. 57.... Masson, to Mar. 14
Carstairs, 11 E. 57.... Luna, Mar. 3-21
Contemporary Arts, 38 W. 57
Mid-Season Retrospective, to Mar. 21
Decorators, 745 Fifth... Banasiewicz, Mar. 3-17
Demotte, 39 E. 51
Czechoslovak Contemporary Art, to Mar. 12
Downtown, 43 E. 51
Battle & Symbols of U.S.A., Mar. 3-28
Durand-Ruel, 12 E. 57.... Clemens, Mar. 2-28
Eggerton, 161 W. 57.... Group, to Mar. 31
Ferargil, 63 E. 57.... Gasparo, to Mar. 8
Lechay, Mar. 2-15
Hesketh, Mar. 19
Fifteen, 37 W. 57.... Hoffrup; Wargny, to Mar. 7
Victor De Pauw, Mar. 9-23
French, 51 E. 57.... Group, to Mar. 15
460 Park..... Greta Matson, Mar. 2-14
Gall. of Modern Art, 18 E. 57
French & American, Mar. 2-21
Graham, 514 Madison... Amer. Genre, to Mar. 15
Grand Central Hotel Gotham
Robert Woodward, Mar. 2-14
Grand Central, 15 Vanderbilt
Prints from Soc. of Amer. Etchers Annual, Mar. 3-14
Hammer, 682 Fifth
Russian Imperial Porcelain, to Mar. 15
Harriman, 61 E. 57
They Taught Themselves, to Mar. 7
Kennedy, 785 Fifth
Arms, drawings & etchings, Mar. 2-28
Kleemann, 38 E. 57.... Higgins, Mar. 9-30
Kraushaar, 730 Fifth
Amer. Artists Drawings, to Mar. 21
Levy, John, 11 E. 57.... English, to Mar. 15
Levy, Julien, 11 E. 57.... Atherton, Mar. 3-28

PITTSBURGH, PA., Carnegie Inst.: Assoc. Artists of Pittsburgh Annual, to Mar. 12. Watercolors from Internat'l Exhibition; Contemporary British Art, to Mar. 15.
PITTSFIELD, MASS., Berkshire Museum: Watercolors; Berkshire Artists, Mar. 4-31.
PORTLAND, ME., Sweet Memorial Museum: 59th Annual, to Mar. 28.
PRINCETON, N. J., Princeton Univ.: Kuusut Prints, Mar. 6-27.
RICHMOND, VA., Museum of Fine Arts: Contemporary Amer. Ptg. Biennial, Mar. 4-Apr. 14.
ST. LOUIS, MO., City Art Museum: Isabey & Bonington, prints; Independent Artists of St. Louis, to Mar. 31.
SALT LAKE CITY, UT., State Art Center: Inst. of Fine Arts Annual; Vander Sluis, to Mar. 10. Kirkland, Mar. 10-31.
SAN FRANCISCO, CAL., Elder & Co.: Kilpatrick, to Mar. 21.
Museum of Art: Berman, to Mar. 10. Nepote, to Mar. 8.
Palace of Legion of Honor: Chann, to Mar. 8. Littlefield, drawings, to Mar. 15. Contemporary Amer. Ptg.; Belgian Ptg.; Czaja, to Mar. 31.
SANTA BARBARA, CAL., Art Museum: Santa Barbara & Vicinity Annual; Portraits, to Mar. 31.
SANTA FE, N. MEX., Museum of New Mexico: Santa Fe Artists; Morang; Menager, to Mar. 31.
SARASOTA, FLA., Art Assoc.: Members Jury Exhibition, to Mar. 17.
SHREVEPORT, LA., State Art Gall.: Lorena Atwood, to Mar. 27.
SPRINGFIELD, MASS., Museum of Fine Arts: Early Netherlands Ptg., to Mar. 15.
SPRINGFIELD, MO., Art Museum: Ptg. of Historic Rooms, to Mar. 15. Nina Shepherd, Mar. 3-26.
SYRACUSE, N. Y., Syracuse Univ.: Oils from Cleveland Museum, to Mar. 31.
TOPEKA, KAN., Community Art Center: Watercolors; John Salter, to Mar. 15.
TORONTO, ONT., Art Gall. of Toronto: Ontario Soc. of Artists; Sculpture Group, Mar. 6-Apr. 6.
TRENTON, N. J., New Jersey State Museum: Russian Art, to Mar. 29.
UNIVERSITY, ALA., Univ. of Alabama: Federation of Modern Ptrs. & Sculptors, to Mar. 13.
UNIVERSITY, LA., Louisiana State Univ.: Conrad Albrizzi, to Mar. 14.
URBANA, ILL., Univ. of Illinois: Cleveland Ceramics Show; Feher; Dohanos, to Mar. 31.
UTICA, N. Y., Munson-Williams-Proctor Inst.: Local Artists Annual, to Mar. 10. Prints, to Mar. 31.
WASHINGTON, D. C., Arts Club: Washington Watercolor Club, to Mar. 6. Rines, drawings: Interiors by R. Safford, Mar. 8-20.
Corcoran Gall.: G. Harding, to Mar. 12. Contemporary Ceramic Art, Mar. 4-25. Varnum Pot., Mar. 4-29.
National Gall.: Amer. War & Defense Ptg., to Mar. 8.
WEST PALM BEACH, FLA., Norton Gall.: Palm Beach Art League Annual, Mar. 12-31.
WICHITA, KAN., Art Museum: Albert Bloch, to Mar. 31.
WILMINGTON, N. C., WPA Museum of Art: Present Jones; Vernon Smith, to Mar. 9.
WORCESTER, MASS., Art Museum: Decade of Amer. Ptg., to Mar. 22.
YOUNGSTOWN, O., Butler Art Inst.: Hendricks, to Mar. 15. Pe's; Polish Prints, Mar. 6-29.

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